Bonhams

Fine Chinese Ceramics and Works of Art

Hong Kong | 29 May 2022

120 (detail)

Fine Chinese Ceramics and Works of Art

Hong Kong I Sunday 29 May 2022 at 3pm
香港 I 2022年5月29日下午三時

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART
Asaph Hyman 阿薩夫
+44 (0) 207 468 5888
asaph.hyman@bonhams.com

ENQUIRIES

HONG KONG
Keason Tang 唐治
+852 2245 3707
keason.tang@bonhams.com

Spring Lee 李富怡
+852 2245 3711
spring.lee@bonhams.com

Tracy Hui 許文意
+852 2245 3746
tracy.hui@bonhams.com

SHANGHAI
Wang Jie 汪潔
+86 21 6248 0258
wang.jie@bonhmas.com

BEIJING
Vivian Zhang 張瑋
vivian.zhang@bonhams.com

TAIWAN
Bobbie Hu 胡瑞
+886 2 2757 7070
bobbie.hu@bonhams.com

SINGAPORE
Bernadette Rankine
+65 6701 8038
bernadette.rankine@bonhams.com

NORTH AMERICA
Dessa Goddard 高德莎
+ 1 415 503 3333
dessa.goddard@bonhams.com

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We would like to thank Joyce Jenkins for the design of this catalogue.

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Bonhams (Hong Kong) Ltd. Trading Office
Suite 2001, One Pacific Place
88 Queensway
Admiralty
Hong Kong

International Chinese Ceramics and Works of Art team

Global

Asaph Hyman
Global Head, Chinese Art

Colin Sheaf
Consultant

Dessa Goddard
US Head, Asian Art

Michael Hughes
New York

Asia

Keason Tang
Hong Kong

Spring Lee
Hong Kong

Tracy Hui
Hong Kong

Europe

Benedetta Mottino
London, New Bond Street

Edward Luper
London, New Bond Street

Xiaoye Gu
London, New Bond Street

Angela Ng
London, New Bond Street

Rachel Hyman
London, Montpelier Street

Rosangela Assennato
London, Montpelier Street

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137 (detail)

The Feng Wen Tang Collection of Early Chinese Lacquerwares

Lots 100 - 112

The Feng Wen Tang Collection was formed by the late renowned Hong Kong Chinese art dealer, collector and philanthropist, Susan Chen. Susan Chen encompassed great practical and academic knowledge and importantly a critical and independent judgement, working with an international clientele.

Her interests ranged widely across the breadth and depth of China's history and culture, from early ceramics, to jades, early bronzes, bamboo carvings, furniture and paintings, as demonstrated publicly in the sales previously held at Bonhams Hong Kong (early ceramics) on 9 October 2014, and those held by Christie's Hong Kong of on 3 March 2015 (bamboo and furniture) and 2 June 2015 (paintings).

As written by Colin Sheaf in his introduction to the Collection's sale at Bonhams in 2014: "Her stock and her personal collection became a magnet for the world's top collectors and dealers […]. Filtered through the prism of her super-critical judgement, the objects in her gallery were often exceptional, and never routine. No wonder the world's cognoscenti, visiting Hong Kong in search of museum-quality treasures to buy, always found time to drop into her gallery."

Susan Chen has named her personal collection Feng Wen Tang in memory of her late father, who was a profound influence on both her character and her cultural interests.

Together with her husband, Anthony Hardy, also an avid collector, they both generously supported the Hong Kong Maritime Museum over many years.

奉文堂珍藏中國早期漆器

Lots 100 - 112

奉文堂是由香港著名的收藏家、古董商兼慈善家陳淑貞所創辦，陳氏憑藉其豐富的經驗、嚴謹的學術知識、獨到的眼光和見解，深得世界各地的客戶垂青。

她的收藏領域甚廣，涉及不同層面的中國歷史及文化，包括高古陶瓷、高古銅器、玉器、竹雕、傢俱及書畫。市場上曾有過幾場關於她藏品的拍賣專場，舉世矚目，成績斐然，例如香港邦瀚斯2014年10月9日的古代陶瓷專場、香港佳士得2015年3月3日的竹雕和傢俱專場，以及香港佳士得2015年6月2日的書畫專場。

正如施福（Colin Sheaf）在邦瀚斯2014年奉文堂古代陶瓷專場的引言中所道：「她（陳淑貞）曾售出的藝術品及其私人收藏都吸引了世界各地頂級收藏家和古董商的目光...憑藉她超凡的判斷力和眼光，其店內的作品皆卓越非凡，難怪來自世界各地的行內人每當要尋找博物館級別的珍寶時，都一定會光顧她。」

陳氏自幼受父親薰陶，培養出品位不凡的文化意趣，遂題「奉文堂」以紀念其父親。

其丈夫何安達亦同為熱心的收藏家，多年來夫婦倆人都大力支持香港海事博物館的發展，慷慨無私。

100
A RARE PAINTED LACQUER BOX WITH GOLD-INLAID ANIMALS
Western Han Dynasty
The domed cover of steep descending shape, with the persimmon sepal shaped copper ornament on top missing, revealing the linen *jiazhu* core beneath, overall lacquered in black with red-painted cloud scroll bands and the main panel reserved depicting gold-laid animals in flight among stylised cloud patterns, box.
11.8cm (4 5/8in) wide.

HKD300,000 - 500,000
US$38,000 - 64,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪貼金走獸捲雲紋漆奩

Provenance:
The Feng Wen Tang Collection

Exhibited:
Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, 18 December 2020 - 28 April 2021

Published and illustrated:
Min Chiu Society and Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, Hong Kong, 2020, pl.160, p.329.

來源：
奉文堂珍藏

展覽：
香港藝術館，《聚道傳承—敏求精舍六十周年》，2020年12月18日至2021年4月28日

出版及著錄：
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With the original persimmon sepal shaped copper ornament missing, the remaining mark can be used to compare with a painted lacquer box with gold-inlaid animals and cloud patterns excavated in Anhui Tianchang Han dynasty tombs, illustrated in *Zhongguo meishu quanji: qiqi*, pl.13, p.18; both works of art display the exquisite craftsmanship of the time.

夾紵胎，漆奩蓋頂上拱，外露類似蔴布網狀織物，蓋頂上原有柿蒂形飾已失去，遺痕可與安徽天長漢墓出土一件彩繪嵌銀箔走獸紋漆奩作對比，見《中國美術全集 卷8—漆器》，石家莊，1998年，圖版13，頁18。外嵌銀環三匝，蓋壁及奩壁皆鑲銀箍，朱繪雲紋，中嵌金箔走獸動物紋，為當時精製。

Min Chiu Society and Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, Hong Kong, 2020, pl.160, p.329.

101

102

101
A RARE PAIR OF BLACK AND RED PAINTED LACQUER 'EAR' CUPS
Warring States Period
Each of elliptical form, with deep rounded sides supported on a flat base, flanked by a pair of 'half-moon' shaped ears set at a low angle, the interior lacquered in red, the exterior, rim of the interior and exterior and the ears lacquered in black with red-painted stylised cloud patterns.
Each 8.8cm (3 1/2in) long. (2).

HKD8,000 - 12,000
US$1,000 - 1,500

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

戰國 彩繪雲氣紋漆耳杯一對

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

木胎，杯呈橢圓形，弧腹，平底微凹。口沿外有對稱半月形耳，耳面微上翹。耳面、耳側及口沿外壁繪雲紋。器內以朱黑漆彩繪雲氣紋，器外通體髹黑漆。

102
TWO BLACK AND RED PAINTED LACQUER BOWLS
Warring States Period/Western Han Dynasty
Each with steep sides, the exterior, the rim and the centre of the interior lacquered in red and painted with brownish black cloud patterns, the flat base lacquered in brownish black.
24.2cm (9 1/2in) and 24.8cm (9 3/4in) wide. (2).

HKD30,000 - 50,000
US$3,800 - 6,400

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

戰國 黑地朱繪雲氣紋漆碗
西漢 黑地朱繪雲氣紋漆碗

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

木胎，碗呈圓形，直壁，圈足。外部通體黑漆地上用朱褐漆繪雲氣紋，口沿內以朱色勾邊，碗內髹朱漆。

103

A RARE BLACK AND RED PAINTED LACQUER BOX AND COVER ENCLOSING THREE BOXES AND COVERS

Western Han Dynasty

The domed cover decorated with a persimmon sepal shaped copper ornament on top, overall lacquered in black with red-painted circular bands of cloud patterns alternating by copper bands, the main panel on the sides depicting mysterious animals and winged Immortals in flight among stylised cloud patterns, the three smaller boxes of various shaped lacquered in black and red-painted with cloud patterns, also decorated on top with persimmon sepal shaped copper ornaments and three copper bands, the interior of all the boxes lacquered in red, box. *The largest box, 15.7cm (6 1/8in) diam.* (8).

HKD150,000 - 200,000
US$19,000 - 25,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪銀扣羽人動物紋漆奩連三個小奩

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

These feather-light boxes have thin cores coated with a fine putty and lacquer. For the external box, compare with a similar parcel-gilt black and red painted box and cover decorated with animal motifs excavated from the Anhui Tianchang Han tomb, illustrated in *Zhongguo meishu quanji: Qiqi*, Heibei, 1998, p.18. The set of boxes, each shaped differently, placed inside a round external box were used to store cosmetics for ladies from the royal and noble classes.

A set of nine black and red painted lacquer boxes were excavated in 1972 at the Hunan Mawangdui Han tomb site no.1. See also a related set of seven boxes with the same design at the Metropolitan Museum of Art, New York, acc.no.1994.10.1a, b–.7a, b. The Idemitsu Museum of Art has a parcel-gilt black and red painted 'cloud patterns' box and cover with a set of seven boxes of various shapes, illustrated in *The Beauty of Asian Art: Masterpieces from China, Korea and Southeast Asia*, Tokyo, 2015, pp.54-55.

蓋頂飾有柿蒂形銀箔，外嵌銀環三匝，蓋壁及奩壁皆鑲銀箍，朱繪雲紋，中繪羽人動物紋。三個小奩，計長方形一件、馬蹄形一件及圓形一件，蓋頂皆飾有銀箔，外嵌銀環三匝。

與羽人動物紋漆奩比較可參考一個于安徽天長漢墓出土的彩繪銀扣嵌金箔動物紋雙層漆奩，見《中國美術全集 卷8：漆器》，石家莊，1998年，頁18。這類奩盒為西漢新興的品種，胎骨多用夾貯，使器壁更薄和堅，以便容納小奩。參看一套1972年湖南長沙市馬王堆一號漢墓出土的彩繪雙層九子梳妝奩盒，為專門放置梳妝用具和貼身用品的器物。紐約大都會博物館藏一套七個小奩，館藏編號1994.10.1a, b–.7a, b。另日本出光美術館亦藏有一套鎏金彩繪雲氣紋漆奩連七個小奩，見《東洋の美: 中国 朝鮮 東南アジアの名品》，東京，2015年，頁54-55。

104

104
A VERY RARE BLACK AND RED PAINTED LACQUER 'DRAGON HEAD' WINE LADLE
Western Han Dynasty
The oval bowl with flanged sides, the interior lacquered in black and finely painted with a band of knotted geometric motifs at the rim and a row of 'S' and C' scrolls encircling mythical winged animals, two felines and a deer, each with spotted fur and a feathery tail, similarly decorated on the exterior with reversed colour arrangement, the handle shaft looped up at the end and terminating in the head of a dragon, finely detailed with an upturned snout and flared nostrils above the mouth which is open to reveal prominent teeth and tongue, a single S-shaped horn curved over the back of the head onto the neck.
10.8cm (10 1/4in) high.

HKD20,000 - 30,000
US$2,500 - 3,800

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪龍首柄漆勺

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

Compare with a Western Han dynasty lacquer ladle with cloud pattern and dragon-head-shaped handle in the Shanghai Museum, illustrated in *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pl.024; compare also with another ladle with horse-head-shaped handle from the same period, illustrated in *Zhongguo meishu quanji: qiqi*, Heibei, 1998, pl.47, pp.48. For a similar design on works of art in other mediums, see a 3rd century gilt bronze ladle with handle in the shape of a dragon's head in the Metropolitan Museum of Art, New York, acc. no.1994.605.90.

木胎，勺呈半圓形，長柄。柄部雕龍首，龍身下展為勺。內髹黑漆，口緣處環一圈幾何紋，勺內朱漆繪動物紋。勺柄及外部部分漆皮剝落，僅見少許黑、朱漆痕跡，推測原亦繪雲紋。

參看上海博物館藏一件非常相似的西漢彩繪雲紋龍頭勺，該龍口內銜珠，見《千文萬華：中國歷代漆器藝術》，上海，2018年，頁52。亦可比較一件西漢彩繪馬頭形柄漆勺，見《中國美術全集：漆器》，河北，1998年，圖四七，頁48。此外，紐約大都會博物館藏一件鎏金青銅龍頭勺上的龍頭設計與本拍品頗 接近，館藏編號1994.605.90。

105

105
A RARE BROWN LACQUER 'EAR CUP'
Western Han Dynasty
Of elliptical form, delicately constructed with deep rounded sides supported on a slightly raised oval base, set with a pair of rounded 'ear'-shaped handles set at a slight angle, the delicate wood body covered with a lustrous pale brown lacquer, box.
17.2cm (6 3/4in) long.

HKD10,000 - 20,000
US$1,300 - 2,500

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 褐黑漆耳杯

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

木胎，通體髹褐黑漆，胎體輕薄，杯心漆色淡薄，內外腹壁稠厚處漆色較深。耳杯呈橢圓形，口微斂，兩側新月形耳微翹，弧壁，平底。

106

A RARE INCISED BROWN LACQUER BOX AND COVER

Western Han Dynasty

The circular cover delicately incised to the top with mythical creatures and animals in flight among a composite and stylised dragon cloud scrolls, bracketed in steeping bands composed of geometrical elements and spirals, the vertical sides with mythical wing men sitting on animals arranged with stylised spirals and framing balls, the box further decorated with triangles and zigzag lines, all reserved on a brown lacquer ground, the interior and the base lacquered in red, box. *9cm (3 1/2in) high.* (2).

HKD180,000 - 280,000
US$23,000 - 36,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 錐畫雲虡紋漆奩

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

Designs depicting mythical creatures and animals in flight among stylised cloud scrolls are typical during the Han dynasty and were reserved for the use of the noble class. See a similar incised brown lacquer box and cover depicting hunting scenes, illustrated in *Zhongguo qiqi quanji 3: Han*, 1997, pl.76, p.48.

盒呈圓形，平頂，三環弧壁，直口。盒蓋開光及四周以雲虡紋裝飾，錐畫各種仙人靈獸穿梭雲氣之間。弧壁上亦雕有三環連續幾何紋。漢代流行雲虡紋，卻僅限於貴族使用。可參考一例西漢文帝時期錐畫狩獵紋漆奩，見《中國漆器全集3—漢》，福建，1997年，頁48，圖七六。

(two views)

107
A RARE PAIR OF PAINTED 'EAR' CUPS
Western Han Dynasty
Each of elliptical form, with deep rounded sides supported on a flat base, flanked by a pair of 'half-moon' shaped ears set at a low angle, the base, rim of the interior and the ears lacquered in brownish black with red-painted stylised cloud patterns, the exterior lacquered in brownish black with a band of red-painted stylised dots on the rim, one of the ears incised with two characters reading *gong ye*, box. *Each 11cm (4 3/8in) long.* (3).

HKD80,000 - 100,000
US$10,000 - 13,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪雲氣紋漆耳杯一對
銘文：工野

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

The two characters incised on the back of one of the ears, 工野, reading *gong ye*, indicates the craftsman's name, Ye, who made this pair of ear cups.

Compare with two similar pairs of ear cups in the Shanghai Museum, with 'cloud and beast' and 'cloud and bird' designs, respectively, illustrated in *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pp.43-44.

木胎，杯呈橢圓形，口微斂，兩側新月形耳微上翹，弧腹，平底。杯內底以褐黑漆為地，用朱漆繪卷雲紋，內壁髹朱漆。耳，口沿均以褐黑漆為地，朱漆繪紋樣，耳部繪卷雲紋，口沿繪幾何紋。杯外壁素髹褐黑漆，口沿朱繪兩排點紋。

一耳背面針刻「工野」二字，即名為野的工匠製作了此對耳杯。耳部呈新月形的耳杯一般稱作圓耳杯，是漢代最為流行的耳杯樣式。可參考上海博物館藏兩對彩繪雲獸紋及雲鳥紋漆耳杯，見《千文萬華：中國歷代漆器藝術》，上海，2018年，頁43-44。

108

TWO RARE BLACK AND RED PAINTED LACQUER BOWLS

Warring States Period

Each with steep sides, the exterior and the rim lacquered in black and painted with red and brown dramatic swirling lines interlaced with small curls and other forms, known as *yunqi* patterns, the interior and the flat surface around the rim lacquered red.

24.6cm (9 3/4in) and 21.2cm (8 3/8in) diam. (2).

HKD80,000 - 120,000
US$10,000 - 15,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

戰國 黑地朱繪雲氣紋漆碗兩隻

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

See a closely related black and red painted lacquer bowl with geometric designs in the Metropolitan Museum of Art, New York, acc.no.1994.44.

木胎，碗呈圓形，直壁，圈足。外部通體黑漆地上用朱褐漆繪雲氣紋，口沿內以朱色勾邊，碗內髹朱漆，所繪紋樣工整雅緻。參看紐約大都會博物館一件相關黑地朱繪雲氣紋漆碗，編號1994.44。

109

109
A RARE BLACK AND RED PAINTED GOLD-INLAID LACQUER BOX AND COVER
Western Han Dynasty
Of rectangular form with rounded corners, lacquered in black, gold-inlaid animals in flight amidst the cloud patterns painted in red and yellow lacquer on four sides and on the top, a silver plate in arrow form is missing with the space reserved and unlacquered, box.
8.5cm (3 3/8in) high. (2).

HKD60,000 - 80,000
US$7,600 - 10,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪貼金雲氣動物紋漆長方盒

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

Compare the form of the present lot with a rectangular case with cloud and beast pattern in the Shanghai Museum, illustrated in *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pp.56-57.

木胎，盒呈長方形，直壁，平底。盒由套蓋與器身上下套合而成，通體髹黑漆，盒頂及盒外朱漆彩繪雲氣紋，飾有貼金動物穿梭于雲氣之間。器形可參考一件彩繪雲獸紋漆長方盒，見《千文萬華：中國歷代漆器藝術》，上海，2018年，頁56-57。

110
A RARE PAIR OF BLACK AND RED PAINTED LACQUER 'EAR' CUPS
Western Han Dynasty
Each of elliptical form, with deep rounded sides supported on a flat base, flanked by a pair of 'half-moon' shaped ears set at a low angle, the base, rim of the interior and the ears lacquered in brownish black with red-painted stylised cloud patterns, the exterior lacquered in brownish black with a band of red-painted stylised dots on the rim, box.
Each 14cm (5 1/2in) long. (2).

HKD50,000 - 80,000
US$6,400 - 10,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

西漢 彩繪雲氣紋漆耳杯一對

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

Compare with two similar pairs of ear cups in the Shanghai Museum, with 'cloud and beast' and 'cloud and bird' designs, respectively, illustrated in *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pp.43-44.

木胎，杯呈橢圓形，口微斂，兩側新月形耳微上翹，弧腹，平底。杯內底以褐黑漆為地，用朱漆繪卷雲紋，內壁髹朱漆。耳，口沿均以褐黑漆為地，朱漆繪紋樣，耳部繪卷雲紋，口沿繪幾何紋。杯外壁素髹褐黑漆，口沿朱繪兩排點紋。

耳部呈新月形的耳杯一般稱作圓耳杯，是漢代最為流行的耳杯樣式。可參考上海博物館藏兩對彩繪雲獸紋及雲鳥紋漆耳杯，見《千文萬華：中國歷代漆器藝術》，上海，頁43-44。

110

111

111
A RARE PAIR OF BLACK AND RED PAINTED LACQUER 'EAR' CUPS
Warring States Period
Each of elliptical form, with deep rounded sides supported on a flat base, flanked by a pair of 'butterfly-wing' shaped ears set at a low angle, the interior rim lacquered in red with black-painted specks on the handles and rim and three fish motifs on the interior, the ears lacquered in black with red-painted cloud patterns, the base lacquered in brown, box. *18cm (7 1/8in) long; 17.5cm (6 7/8in) long.* (2).

HKD50,000 - 80,000
US$6,400 - 10,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

戰國 彩繪三魚紋漆耳杯一對

Provenance:
The Feng Wen Tang Collection

來源：
奉文堂珍藏

Lacquer ear cups of this elliptical shape with angular or crescent-moon handles were made from the Warring States period to the fifth century. They are known in three main forms, those with rectangular ears, those with round ears and those with a stem-foot. It is noted in *2000 Years of Chinese Lacquer*, Hong Kong, 1993, p.28, that 'ear cups' with rectangular handles appeared in the 5th century B.C. and were no longer used during the Han dynasty. Known in Chinese as *bei* or *yushang*, cups of this type were used for drinking wine, as well as for holding small edibles presented at banquets.

Also see a cup with similar motif of three fishes, illustrated in *Zhongguo meishu quanji: Qiqi*, Heibei, 1998, pl.44, p.45; an example with the ears and the exterior rim decorated with cloud patterns, illustrated in *Zhongguo qiqi quanji 2: Zhanguo - Qin*, Fujian, 1997, pl.26, p.29; also see two related ear cups from the Warring States Period in the Shanghai Museum Collection with similar form and decoration, illustrated in *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, pp.30-31.

木胎，杯呈橢圓形，弧腹，平底微凹。口沿外有對稱方耳，形如蝶翅，耳面微上翹。耳面、耳側及口沿外壁繪雲紋。器內以朱黃漆彩繪三魚紋及對稱幾何紋，器外通體髹黑漆。

器內三魚紋裝飾見《中國美術全集 卷8：漆器》，河北，1998年，頁45，圖44；耳面、耳側及口沿外壁繪雲紋例子可參考一雲紋耳杯，見《中國漆器全集一戰國、秦》，福建，1997年，頁29，圖26。上海博物館亦藏有兩例造型及紋飾皆類近的戰國彩繪耳杯，見《千文萬華：中國歷代漆器藝術》，上海，2008年，頁30-31。

112

A RARE PAINTED LACQUER 'SNAKE' CUP AND COVER

Warring States Period

The domed cover with steep walls rising to a flat medallion top carved and painted in red and yellow lines with eight intertwining snakes, the lacquered exteriors carved and further painted with twelve sinuous intertwining snakes, the interiors covered in red lacquer, the exteriors and base covered in black lacquer, box.

20.5cm (8 1/8in) high. (2).

HKD200,000 - 300,000
US$25,000 - 38,000

Please note this Lot is to be sold at No Reserve.
本拍品不設底價

戰國 彩繪木雕蟠螭漆蓋卮

Provenance:

The Feng Wen Tang Collection

Exhibited:

Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, 18 December 2020 - 28 April 2021

Published and Illustrated:

Min Chiu Society and Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, Hong Kong, 2020, pl.159, p.328

來源：

奉文堂珍藏

展覽：

香港藝術館，《聚道傳承—敏求精舍六十周年》，2020年12月18日至2021年4月28日

出版及著錄：

敏求精舍及香港藝術館，《聚道傳承—敏求精舍六十周年》，香港，2020年，圖版159，頁328。

Lacquer pieces are relatively well preserved in Chu Kingdom tombs of the Warring States period because of the special architectural designs; for a very similar painted lacquer 'snake' cup and cover with a steeper cover excavated from a Chu tomb close to Hubei Jiangling County, see *Zhongguo meishu quanji: qiqi*, pl.17, p.84.

群螭交互蟠結，繁而不亂。蓋上八螭，四條紅螭頭向蓋頂正中，四條黃螭頭向蓋沿四周。卮身蟠螭十二條，亦盤身交錯。整器黑地上以朱黃兩色繪條帶紋，飾有蟠繞虬曲的二十條螭，造型生動，刻畫細緻，為一件經過巧思設計的精品，盒內素髹紅漆。

楚墓采用白膏泥密封木結構墓室的方法，對保存漆器極有利。比較一件發掘自湖北江陵楚墓群的彩繪木雕蟠螭漆蓋卮，見《中國美術全集：漆器》，河北，1998年，頁84，圖17。

Min Chiu Society and Hong Kong Museum of Art, *Honouring Tradition and Heritage: Ming Chiu Society at Sixty*, Hong Kong, 2020, pl.159, p.328

113
A JADE HORSE-HOOF-SHAPED ORNAMENT
Hongshan Culture, Neolithic Period
Of circular tapered form hollowed in the centre, the smoothly patinated stone of a variegated grey and light brown colour with subtle darker undertones.
7.2cm (2 7/8in) wide.

HKD80,000 - 120,000
US$10,000 - 15,000

新石器時期 紅山文化 斜口筒形器

The hoof-shaped ornaments are one of the major categories of Hongshan Culture jade carvings. A carving of this size could only have been made from a substantial block of material, the centre of which was then removed to make it hollow. Such extravagant use of material was not typical of other Hongshan jades and hence the shape would appear in tombs of members of the noble class. For an example of comparable proportion, see a hoof-shaped ornament in the Beijing Antique Company, illustrated in *Gems of Beijing Cultural Relics Series: Jades*, Beijing, 1999, pl.6, p.42; see also two similar hoof-shaped ornaments in the National Palace Museum, Taipei, illustrated by Teng Shu-ping in *Selected Jades in the National Palace Museum: Volume One – The Spirit of Jade, I*, Taipei, 2019, pl.I-025 and I-026. The author notes that the function remains unclear but that the excavations at the Anhui Lingjiatan sites in 1987 and 2007, suggest the influence of the Lingjiatan Culture; the British Museum, London, has a larger piece, illustrated by J.Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, pl.1:2.

斜口筒形器，亦稱馬蹄形器，是一種費工廢料的玉器，在文化高度發展的紅山文化晚期遺址中，只出現在高規格的墓葬中。北京市文物公司藏一件馬蹄形器可資參考，見《北京文物精粹大系玉器卷》，北京，1999年，頁42，圖版6；另可比較兩件斜口筒形器，藏於臺北故宮，見鄧淑蘋編，《故宮玉器精選全集第一卷：玉之靈・I》，臺北，2019年，編號I-025及I-026，此書另提及，學術界對這類器形的造形源流及功能內涵尚未有定論。隨著1987、2007年安徽凌家灘遺址出土玉龜殼、玉龜狀扁圓形器與斜口斜口筒形器，此器或是受凌家灘文化影響的產物。大英博物館藏一類例，尺寸略較此拍品大，刊於 J.Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，圖版1:2。

114
AN ARCHAIC BRONZE RITUAL FOOD VESSEL, *GUI*
Late Shang Dynasty
The rounded sides finely cast with a wide register of regularly spaced pronounced bosses against a diamond trellis ground enclosing a linear motif, all beneath a narrow band of archaic scrolls centred on a pair of animal masks, and above a frieze of *taotie* masks divided by flanges, the loop handles surmounted by horned beast-heads, all raised on a high, stepped base, the interior with a pictogram, box.
23cm (9in) diam.,15.5cm (6 1/4in) high, 2.35kg (2).

HKD650,000 - 850,000
US$83,000 - 110,000

商晚期 銅乳釘紋史簋

Provenance:
A Japanese private collection
Sotheby's New York, 15 September 2010, lot 273
An Asian private collection

Published and Illustrated:
Hayashi Minao, *In shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), Tokyo, 1984, vol.1, 142, fig.53
Z.F.Wu, *Shang Zhou qingtong qi mingwen ji tuxiang jicheng sanpian* (Compendium of important inscriptions and images of bronzes from the Shang and Zhou dynasties III), Shanghai, 2017, vol.1, p.440, no.372.

來源：
日本私人舊藏
紐約蘇富比，2010年9月15日，拍品編號273
亞洲私人收藏

出版及著錄：
林巳奈夫著，《殷周時代青銅器之研究: 殷周青 銅器綜覽(圖版)》，東京，頁142, 小型盂53
吳鎮烽，《商周青銅器銘文暨圖像集成三編》，上海，2017年，卷1，頁440，編號372

Inscription: Shi

The present lot is cast with the Shi clan/family emblem. The Shi clan was an important family in the Shang dynasty. Most of the bronze wares of the Shi clan were unearthed in Tengzhou, Shandong Province, but were also scattered across Henan and Shaanxi provinces. Their prominence spanned from the late Shang dynasty to the early Western Zhou dynasty. According to the inscription on the Xuehou *ding* vessel, recorded in the *Yin Zhou jinwen jicheng*, scholars have verified that the Shi clan and Xue clan were branches of the same clan. The Xue clan continued after the fall of the Shang dynasty well into the Western Zhou period, but their bronze inscriptions used the Shi mark. Their main fief was located in present day Tengzhou, Shandong province, so a large number of bronzes wares with the Shi emblem were unearthed there. For related discussions, see He Jingcheng, *Shang Zhou qingtongqi zu shi mingwen yanjiu*, Jinan, 2009, pp.149-155.

Many archaic vessels with bosses and diamond-patterns do not have handles. See for example a related bronze vessel with similar pattern but without handles, late Shang dynasty, excavated from Henan, illustrated in *Zhongguo chutu qingtongqi quanji*, Beijing, 2018, no.103. For another similar archaic bronze *gui*, late Shang dynasty, in the Shanghai Museum, see *Zhongguo qingtongqi quanji*, Beijing, 1998, no.36.

Two related archaic bronze *gui*, late Shang dynasty/ Western Zhou dynasty, were sold at Sotheby's New York, 22 March 2011, lots 22 and 35.

銘文：史

簋薄唇外翻，頸部飾一周變形夔龍紋，前後正中飾浮雕獸首，器腹滿飾菱形格，格內雷紋填地，每格內鑄一尖角乳釘，簋身兩側鑄半環形獸耳，內餘范土，腹部斜收於圈足，足壁正中起四扉棱，兩棱之間飾變形夔龍紋，內底鑄銘文「史」。

史族為商代大族，史族銅器大多出土於山東滕州，另外散見於河南及陝西，活躍時間跨越商代晚期至西周早期。學者根據《殷周金文集成》著錄之「薛侯鼎」銘文，考證史族與薛族為同族分化，薛國在商亡之後一直存續至西周，氏族銘文仍然為「史」，主要封地位於今山東滕州，故此地出土大量帶「史」字銘文銅器。相關討論見何景成著，《商周青銅器族氏銘文研究》，濟南，2009年，頁149-155。

此類菱格地乳釘紋簋多無雙耳，可參河南出土一件商代晚期青銅乳釘簋，除無雙耳外，紋飾尺寸皆似，惟乳釘圓平，見《中國出土青銅器全集》，北京，2018年，卷9，編號103。另可參考上海博物館藏一件商代晚期戈父丁簋，形制與本件類似，惟細節裝飾不同，見《中國青銅器全集》，北京，1998年，編號36。紐約蘇富比售出兩件相關的商代晚期/西周早期之乳釘簋可資比較，2011年3月22日，拍品編號22及35。

115
A *HUANGHUALI* SQUARE CORNER-LEG TABLE, *FANGZHUO*
17th century
Formed of three floating panel set in a square frame above a wraparound waist and double-reeded aprons wrapping completely around the exterior to simulate bamboo, the stretcher supported by three rectangular struts on each side, the whole is raised on thick legs of round section.
87cm (34 1/4in) high; 93.6cm (36 7/8in) wide; 93.6cm (36 7/8in) deep.

HKD750,000 - 950,000
US$96,000 - 120,000

十七世紀 黃花梨無束腰直足裹腿直帳裝卡子花圓包圓方桌

The current table is also known as *fangzhuo* or *baxianzhuo* for its square shape and size accommodating eight seats or stools. Tables of this form have been the choice for dining, writing, appreciating antiques, or playing games and have been an essential part of domestic furnishings since the late Ming dynasty. The design of imitating bamboo with a more precious wood indicates the humble attitude of the contemporary Ming literati and their taste on *huanghuali* furniture.

For a pair of late Ming dynasty *huanghuali* corner-leg side tables of very similar form, *banzhuo*, see *The Best of the Best: The MQJ Collection of Ming Furniture, Vol. 1*, Beijing, 2017, p.102.

桌面以標準格角榫造法攢邊，打槽平鑲三拼面心，下裝三根穿帶出梢支承，兩根出透榫，抹頭亦可見明榫。桌面邊抹冰盤沿上壓平綫後微起混面，下安同樣起混面的牙條垛邊，其下直帳也起混面，垛邊與帳子均以裹腿榫卯互相接合。每邊垛邊與帳子之間裝入三個長方形卡子花，隔出矩形空間。圓材腿足以雙榫納入桌面邊框底部。

此類方桌又名「八仙桌」，常用於筵宴，或陳設於正廳長案前，兩側各置一椅，用於招呼賓客。此拍品的裹腿做，平面通起混面，圓形腿足，卡子花等都給人感覺如竹制家具。這種以珍貴木材仿制一般到處可見的竹材家具設計的做法，反映明代文人清趣。

參考一對香港嘉木堂舊藏黃花梨裹腿做直帳加矮老裝卡子花半桌，見伍嘉恩著《木趣居：家具中的嘉具，上》，北京，2017年，頁102。

THE PROPERTY OF A GENTLEMAN 紳士收藏

116
AN ARCHAIC BRONZE RITUAL WINE VESSEL, *GU*
Late Shang Dynasty
The slender vessel cast on the flaring trumpet neck with four blades of stylised cicada with large eyes forming dispersed *taotie* masks in raised relief on a fine *leiwen* ground, extending from a horizontal band of *kui* dragons, the central section cast with further *taotie* masks bisected by raised notched flanges, separated from the lower section by paired relief 'bowstring' lines, the flanges repeated on the flaring foot enhancing elaborate horizontal *kui* dragons with c-shaped horns, box.
31cm (12 1/4in) high, 1.35kg (2).

HKD850,000 - 950,000
US$110,000 - 120,000

商晚期 青銅饕餮紋四出戟觚

Provenance:
J.J. Lally & Co., New York
Meiyingtang Collection, Rapperswil
Galerie Christian Deydier
An Asian private collection, acquired from the above on 19 June 2015

Exhibited:
Meiyintang Collection of Chinese Archaic Bronze, Musee Guimet, Paris, March to June 2013, no.14

Published and Illustrated:
Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.40-41, no.14
Musee des Arts Asiatiques, Guimet, *Tresors de la Chine ancienne*, Paris, 2013, p.50, no.27
C.Deydier, *Chinese Bronzes from the Meiyintang Collection*, Paris, 2017, vol.1, p.27, no.14

來源:
紐約藍捷理藝廊
瑞士玫茵堂舊藏
巴黎戴克成藝廊
亞洲私人收藏，2015年6月19日購於上者

展覽:
「玫茵堂藏中國銅器」，巴黎吉美美術館，2013年3月至6月，編號14

出版及著錄:
汪濤，《Chinese Bronzes from the Meiyintang Collection中國銅器》，倫敦，2009年，頁40-41，編號14
吉美美術館，《Tresors de la Chine ancienne中國古代珍寶》，巴黎，2013年，頁50，編號27
戴克成，《Chinese Bronzes from the Meiyintang Collection中國銅器》，巴黎，2017年，卷1，頁27，編號14

Bronze *gu* vessels such as the present lot were among the most important objects used in State rituals of the late Shang dynasty. Similar archaic bronze *gu* vases from the late Shang dynasty can be found in a number of important museum collections.

Compare with two similar *gu* illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pp.68-69, nos.40 and 43; see another similar *gu* dated to the middle/late Anyang period, of similar size (31.7cm high) and archaistic decorative motifs, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp.280-283, no.41I; and another example in the Henan Provincial Museum, illustrated in *Zhongguo Meishu Fenlei Quanji: Zhongguo Qingtongqi Quanji: Shang*, vol.IV, Beijing, 2006, p.67, no.69.

The blade motif at the neck of these slender vessels is an Anyang innovation. See R.Bagley, *Shang Ritual Bronzes in the Arthur M.Sackler Collections*, p.229. A similar *gu*, late Shang dynasty, excavated in Anyang, now in the Institute of Archaeology, The Chinese Academy of Social Sciences, Beijing, is illustrated by Li Jianwei and Niu Ruihong, *Zhongguo Qingtong ji tulu*, vol.I, Beijing, 2005, p.118 (top); see also a related excavated example, unearthed at Yongdoucun, Majiahe, Yanchuan county, Shaanxi Province, in the Cultural Relics Institute of Yan'an, Shaanxi Province, illustrated in *Bronzes from Northern Shaanxi*, vol.II Chengdu, 2009, p.155; and another excavated from the Shang tomb at Xiaqiyuan, Ci county, in the collection of the Hebei Museum, illustrated in *National Treasures of Hebei Province*, Hebei, 2008, p.100.

Compare with two related archaic bronze *gu* vessels, Zhou/late Shang dynasty, which were sold at Christie's New York, 21 April 2014, lot 2037 and also 22 March 2013, lot 1222.

觚喇叭口，三層滿工，飾浮雕蕉葉紋四片，每面內部再飾凸起一層變體夔紋，其下飾一周四條浮雕S形蛇紋，正中出四齒狀扉棱，前後飾浮雕饕餮紋，圈足外撇成喇叭形，出四齒狀扉棱，前後亦似饕餮紋，所有紋飾之下以雷紋填地。

此觚鑄造精當，三層紋飾繁密細緻。銅色泛銀，合金中應含較多錫。形制為商代晚期殷墟典型風格製器， 可比較河南安陽出土兩件商代晚期青銅觚，紋飾、尺寸與本件皆似，見《中國青銅器全集》，北京，1998年，編號114及115。另可比較兩件售於紐約佳士得之商代晚期青銅觚，2014年4月21日，拍品編號2037及2013年3月22日，拍品編號1222。

117
A PALE GREEN JADE 'MYTHICAL BEAST' OPENWORK BELT-BUCKLE
Jin/Yuan Dynasty
Expertly carved and pierced with a pair of one-horned mythical beasts or *tianlu* beneath a leafy tree, all amidst gnarled rockwork and auspicious *lingzhi* fungus, the stone of pale greyish-green tone.
7.6cm (3in) wide.

HKD180,000 - 250,000
US$23,000 - 32,000

金/元 青白玉天祿辟邪帶釦

It is rare to see a jade belt-buckle carved with *tianlu* and *bixie*, the male and female *pixiu* together on piece. *Tianlu* were said to be in charge of wealth and so went out into the world in search of gold and other treasures, while the female *bixie* guarded them once the treasure returned home. Displaying a *tianlu* therefore was meant to prevent wealth from flowing away.

玉色灰青，帶扣呈橢圓形，鏤空雕刻天鹿一對，其鬚髮、尾巴陰刻線條規整，身軀粗壯，細頸，身形如鹿，頭生單角，居於樹下，山石間靈芝長於天鹿兩旁。

同時雕有天祿與辟邪之帶釦十分少見。天鹿又稱「天祿」，是古代傳說中的瑞獸，一角者為天鹿，為雄性，兩角者則為辟邪，乃雌性。有說天鹿主財，會於世間尋金淘寶，加上「鹿」音同「祿」，寓意榮祿昌盛。配搭靈芝，更添如意長壽之美好寓意。

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118
A PALE GREEN AND RUSSET JADE 'TORTOISE AND LOTUS LEAF' BRUSH WASHER
Ming Dynasty
The semi transluscent stone expertly carved as an undulating lotus leaf borne on long curling stems, and with finely incised veins, the interior with a little tortoise with delicately incised shell, the stone of pale green tone with russet patches, box.
10.5cm (4 1/8in) long.

HKD50,000 - 80,000
US$6,400 - 10,000

明 青玉龜游荷葉洗

Turtles, with their longevity, have long been believed in China to have magical powers to communicate with the unknown. This is attested to by the ancient practice of using tortoiseshell for divination in the Shang dynasty. The Daoist deity Xuanwu, linked to the north and the colour black during the Han dynasty, also took the form of a turtle held in the coils of a snake. Furthermore, the ancient *Book of Songs* referred to a magical three-hundred-year-old turtle swimming among lotus leaves, a manifestation of the emperor's benevolence. See an earlier prototype of a jade lotus brush washer with a turtle, Song/Yuan dynasty, illustrated in *Jade: From Emperors to Art Deco*, Paris, 2016, pp.100-101, no.77. See also two green jade 'tortoise and lotus leaf' pendants in the Beijing Capital Museum, ilustrated by Yang Boda *ed*., *Zhongguo yuqi quanji*, vol.2, Shijiazhuang, 2005, pls.148-149.

青玉，玉質瑩潤，帶褐黃瑕沁斑。洗雕為一片荷葉，一隻烏龜伏於葉心，外壁雙陰線刻葉脈，背面鏤雕枝葉相連茨菇。類似題材玉雕水洗，見臺北故宮博物院藏一件宋至元龜游荷葉洗，著錄於《Jade: From Emperors to Art Deco》，巴黎，2016年，頁100-101，圖版77。北京首都博物館亦藏兩件青玉龜游荷葉佩可資參考，見《中國玉器全集，中》，石家莊，2005年，圖版148-149。

119
AN ARCHAISTIC WHITE AND RUSSET JADE CUP, ZHI
Ming Dynasty
Well carved in cylindrical form, raised on three mythical beast-head feet, one side with a circular ring-handle with upward curved flange, carved around the exterior with a continuous band of archaistic dragon and phoenix with angular scroll bodies reserved on a ground of bosses, all between key-fret borders around the foot and mouth rim, the stone of even pale white tone, wood stand.
9cm (3 1/2in) high. (2).

HKD100,000 - 150,000
US$13,000 - 19,000

明 白玉仿古夔龍紋環把卮

Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

Jade cups of this type are known as *zhi*, a shape that appears to have been influenced by lacquer examples from the late Warring States/Western Han period (206 BC-AD 9); see for example, a lacquer cup and cover, Western Han dynasty, in the Guimet Museum, Paris, illustrated by Huei-chung Tsao in *Jade: From Emperors to Art Deco*, Paris, 2016, p.118, no.96, where a similar jade cup, Ming dynasty, 16th/17th century, is also illustrated. A drawing of a lacquer *zhi* cup, with a bronze cover, handle and banded tripod support, mid-Warring States period, excavated from Fuling, Sichuan Province, is illustrated by Suning Sun-Bailey, 'Gained in Translation', *Chinese Jade: Selected Articles from Orientations 1983-1996*, pp.111-13, p.112, fig.3. The author notes that this type of vessel 'disappeared from the range of Chinese drinking vessels after the Han dynasty, only to be re-created and re-styled in jade more than 1500 years later'. The author illustrates two of these later archaistic jade examples in the Victoria and Albert Museum, Ming/Qing dynasty, p.111.

Another white jade *zhi* with cover and archaistic decoration, with a Lu Zigang mark, was found in a tomb in Beijing, dated to 1676, and is now in the Capital Museum, Beijing. Six of the jade carvings found in the tomb, including the cup and cover, are illustrated by S.Howard Hansford, *Chinese Carved Jades*, London, 1968, pl.83. The tomb is of the seven-year old daughter of the early Qing statesman Songgotu, who died in 1675. It contained objects of the late Ming period, and based on the date of the tomb the pieces may be dated to the Ming/Qing transitional period. See a related pale greyish-white and brown jade archaistic cup, Ming dynasty, which was sold at Christie's New York, 13 September 2018, lot 948. See also another similar pale greenish-white jade archaistic cup and with cover, late Ming/early Qing dynasty, 16th-18th century, which was sold at Christie's New York, 18 March 2021, lot 630.

白玉質，玉中原有糖色，器形呈圓形筒狀，單鋬耳，鋬耳上陰刻如意雲紋。卮筒壁直口，身上浮雕四隻夔龍，幾何形身軀，兩兩相對。三獸蹄足，足上筒身部位有三個獸面紋，口沿及足上飾兩周回紋。

此拍品為明代仿古，卮本是周秦漢晉之際廣泛使用的飲食器，最主要特點就是圓筒形器身，直壁，深腹，有環形鋬耳或半環耳，有些有蓋，有些無蓋。銅卮、漆卮在漢代較為常見，以玉為卮則十分少見。《漢書· 高帝紀下》有：「上奉玉卮為太上皇壽。」《史記· 項羽本紀》：「項伯即入見沛公，沛公奉卮酒為壽。」表明玉卮為飲酒器，但不同於普通酒器，一般用於隆重的場面或酒宴。西漢漆卮和一件與此拍品類似的明代仿古玉卮的比對，見Tsao, Huei-chung編，《Jade: From Emperors to Art Deco》，巴黎，2016年，頁118，圖版96。

可參考一件明代灰白玉仿古拐子龍鳳紋玉卮，風格相近，2018年9月13日售於紐約佳士得，拍品編號948；紐約佳士得2021年3月18日售出一件明末或清初青白玉仿古拐子龍鳳紋玉卮亦資比較，拍品編號630。

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AN ARCHAIC RITUAL BRONZE WINE VESSEL AND COVER, *YOU*

Early Western Zhou Dynasty

The rounded elliptical body rising from a broad slightly spreading foot, the shoulder decorated with a frieze of two paired birds with long hooked tails in low relief on a *leiwen* ground divided in the middle by a high relief bovine mask on the front and back, set with two loops on the bail handles concealed by two beast-heads, the domed cover with a similar frieze near the edge above the slightly concave sides, all surmounted by a finial, the interior with archaic inscription, box.
29cm (11 3/8in) high, *3.5kg* (2).

HKD1,600,000 - 1,800,000
US$200,000 - 230,000

西周早期 青銅虎首提樑卣

Provenance:
Ngai Tile Wave, Hong Kong
An Asian private collection, acquired from the above on 30 May 2015

Published and Illustrated:
Z.F.Wu, *Shang Zhou qingtong qi mingwen ji tuxiang jicheng sanpian* (Compendium of important inscriptions and images of bronzes from the Shang and Zhou dynasties III), Shanghai, 2017, vol.3, p.228, no.1134.

來源：
香港藝雅廊
亞洲私人收藏，2015年5月30日購於上者

出版及著錄：
吳鎮烽，《商周青銅器銘文暨圖像集成三編》，上海，2017年，卷3，頁228，編號1134。

銘文：（蓋內及腹內）丁卯，厂貝（一字）易（賜）馬于 （厥）考，用乍季姪日癸尊彝。戈。

Inscription: *Dingmao, Yuancima yu juekao, yongzuo Jitingrigui (ritual name) zunyi. Ge* (On the date of Dingmao, Yuan of the Ge family was awarded with horses from his father, he made this precious vessel for Jiting Rigui.)

Z.F.Wu, *Shang Zhou qingtong qi mingwen ji tuxiang jicheng sanpian* (Compendium of important inscriptions and images of bronzes from the Shang and Zhou dynasties III), Shanghai, 2017, vol.3, p.228, no.1134.

120 inscriptions

According to the inscription, Yuan was the owner of the vessel, and received horses from his father. Rigui (日癸) refers to the ritual date and Ge (戈) the name/emblem of a major family of the Shang dynasty. The combination of ritual date and family emblem/name is a Shang tradition, so it can be seen that this vessel probably belonged to the descendants of an important family from the Shang dynasty. Jiting (季娗) is a female name. When Shang and Zhou bronzes were made for women; either for mothers such as those used in funerals; or for those accompanying new brides. The inscription earlier mentioned that he received horses from his father, it would be more reasonable to interpret the inscription as that [after Yuan was awarded by his father with horses] Yuan made this precious vessel in the memory of his mother, Jiting, rather than for his daughter's wedding.

Compare with a a related *you* with loop handle, Western Zhou dynasty, excavated from Henan Province, illustrated in *Zhongguo chutu qingtong qi quanji*, Beijing, 2018, fig.294. It is quite rare to have tiger heads at both ends of the handle, and in the Western Zhou period it was more common to see the heads of tapirs, dragons, deer and rabbits. Compare with a related *you* with loop handle, Western Zhou dynasty, excavated from Shanxi, with similar tiger heads on the handles and phoenix pattern band, illustrated in *ibid*., fig.224. Compare the shape of the present lot also with another *you*, Western Zhou dynasty, illustrated in *ibid*., fig.6363.

See also a related archaic bronze vessel, *you*, late Shang dynasty, which was sold at Sotheby's New York, 18 March 2014, lot 9.

卣蓋穹頂，上鑄菌狀鈕捉手，近蓋緣鑄鳳鳥紋一周，前後正中起短扉棱，扉棱兩側各鑄鳳鳥兩隻，雷紋填地，蓋緣內收，卣溜肩，肩部正中鑄獸首，兩側對稱飾鳳鳥紋三隻，雷紋填地，前後皆然，肩部兩側鑄環耳，內套鑄虎首提樑，樑身飾羽翅紋，正中凸起點睛，填雷紋地，卣身鼓腹下垂，光素無紋，圈足內收外撇，上飾兩道弦紋。

厂貝（一字）為器主，厥考即其父，「易（賜）馬于（厥）考」意即于其父得賜馬匹。季娗後面有「日癸」及「戈」字，「日癸」為日名，戈為商代大族，日名加族徽的組合為商人傳統，可知此器很有可能屬於商人後裔。季姬之「季」為排行，位第三，娗為其名。商周為女性作器，一為其母，如葬禮所用之遣器；一為媵器，即送嫁器物。此段銘文前面提到從其父處得賜馬匹，如果為此做此卣作為女兒出嫁媵器，情理不通。如作為母親鑄卣解，當更合理。

參考一件出土於河南之西周提梁卣，除提樑兩端不同之外，餘皆頗似，見《中國出土青銅器全集》，北京，2018年，卷10，圖版294。提樑兩端作虎首頗為少見，一般西周提樑卣提樑兩端作貘首、龍首、鹿首、兔首等居多。可參考一件出土於山西之西周提樑卣，其提樑之虎首及頸部之鳳鳥紋帶飾與本件頗類，見前書，卷4，圖版224。此類下垂袋腹式呈梨形之提樑卣，亦有商代遺風，其提梁多做素面或者索形，可比較山西出土一件商代晚期提樑卣，身形類似，見前書，卷3，圖版6363；亦可參考紐約蘇富比2014年3月18日售出一件商代晚期提樑卣之身形，拍品編號9。

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A PAIR OF *HUANGHUALI* BAMBOO-STYLE SQUARE STOOLS, *FANGDENG*

17th century

Each with a square frame enclosing a hard-mat seat with double-reeded aprons wrapping completely around the exterior of the piece to simulate bamboo, the wrap-around stretchers joined to the apron by three rectangular struts on each side, all supported on four legs of round section.

50.8cm (20in) high; 48.5cm (19 1/8in) wide; 48.5cm (19 1/8in) deep.

HKD300,000 - 400,000
US$38,000 - 51,000

十七世紀 黃花梨無束腰直足裹腿直帳加矮老圓包圓方凳一對

According to the Chinese classical furniture scholar Wang Shixiang in the book *Connoisseurship of Chinese Furniture* (Beijing, 2018, p.25), the technique of having aprons wrapping completely around the exterior of the piece showcases the advanced engineering that escalates the minimalist aesthetics. Compare with two Ming dynasty *huanghuali* square stools, illustrated in *ibid.*, pl.9, 11, p.24-25.

圓材直足直帳，每邊上下橫帳中裝有兩支矮老，無束腰，裹腿做，椅盤垛邊做，編軟屜，為一例受竹製傢俱影響的造法。

此拍品邊緣采用了「垛邊」，造法來增加外觀的厚度，所謂的「垛邊」，即沿著邊抹的邊緣加一條木材。王世襄在《明式家具研究》（北京，2018年） 書中第25頁提出，此類杌凳的帳子如是裹腿做的，乃屬於比較考究的造法。

參考兩張同樣采用了無束腰直足裹腿做法的方凳，見前書，圖版甲9、甲11，頁24-25。

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A VERY RARE ANHUA-DECORATED *TIANBAI* 'CHRYSANTHEMUM' BOWL

Yongle

Delicately potted in the shape of a lotus bud *lianzi* and finely painted in the 'sweet white' *tianbai* glaze, with deep rounded sides, a slightly pointed base resting on a short, narrow foot with a fine line encircling it, the footring left unglazed, the interior decorated with a wave panel in slip below the rim, the central medallion enclosing a formalized chrysanthemum motif surrounded by a band of chrysanthemum petals, the cavetto of the exterior with six alternating peony and chrysanthemum blossoms borne on undulating leafy foliate scrolls, all below a key-fret panel, box.

20.3cm (8in) diam. (2).

HKD1,000,000 - 1,200,000
US$130,000 - 150,000

明永樂 甜白釉暗花纏枝菊紋蓮子碗

Provenance:

An old Japanese collection (box and label)

來源：

日本私人舊藏（盒及標簽）

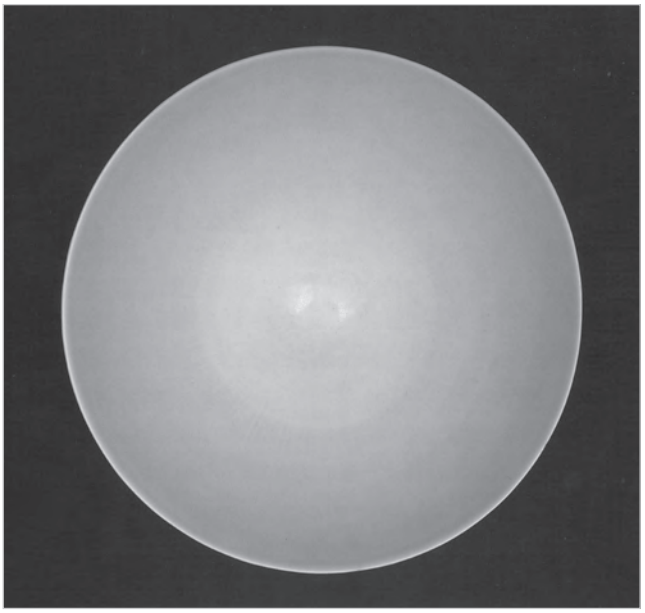

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏

The *tianbai*, also known as sweet-white wares are unique to the Yongle period. They have a lustrous glaze, which is more translucent than that of the Xuande period white wares, achieved by adding a far higher proportion of kaolin to the clay, by reducing limestone in the glaze and by firing at a higher temperature. Refined white and white-glazed wares are favoured by the Yongle emperor to be used for Imperial ceremonies, usually undecorated whereas incised with *anhua* [secret or hidden reign] or moulded slips like on the present lot.

Compare with two bowls of similar size and design in the Palace Museum, Beijing, illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and the Imperial Collection of the Palace Museum*, Beijing, 2015, pl.117; another one in the Taipei National Palace Museum, which is illustrated in the *Chugoku meito ten: Chugoku toji 2000-nen no seika (Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics)*, Tokyo, 1992, pl.70, p.78; see also an example in the Sir Percival David collection, in the British Museum, London, acc.no.: PDF,A.412. For examples in private collections, see a Yongle lotus-seed bowl with incised floral motif under sweet white glaze, illustrated in *Ming and Qing Chinese Arts from the C.P. Lin Collection*, Hong Kong, 2014, pl.1.

口部微外侈，深弧形壁，上豐下斂，尖底，並帶矮圈足，稱為蓮子碗。器內口沿下印波濤紋一圈，周壁為略凸起的菊瓣紋，碗心為折枝菊花紋。外面口沿下刻回紋一道，周壁印纏枝牡丹、菊花紋飾各三朵。暗花即在坯胎施釉前刻花，潔白的瓷胎施純淨的透明釉後，刻花紋飾不會給釉層蓋過，仍然隱約可見。

景德鎮御器廠何時設立，確切日期現時尚未有定論，但洪武年間，朝廷曾委派官員前往景德鎮監督瓷器燒製。文獻記載永樂年間宮廷命景德鎮製瓷，一批共三十萬件成品。而白瓷的製作自永樂時期開始更有了重大突破，高嶺土中三氧化二鋁的含量增加，透明釉內減少助熔劑石灰石的成分，避開了白釉泛青情況的產生，因此使產品潔白腴潤，與白砂糖的顏色相近，故而有「甜白」美稱。主流燒造白瓷最大原因是對佛教禮器的需求殷切，其中相當多的器物與藏傳佛教及皇帝之個人信仰相關。且釉色比之後宣德時期的更加光淨，釉面平整晶瑩，並分光素與刻、印紋兩種裝飾手法。

此拍品上的設計為明初經典，其纏枝花紋亦見於同期青花瓷及青瓷上。北京故宮博物院收藏一例，原屬清宮舊藏，其形飾尺寸與此拍品接近，收編於《明代洪武永樂御窯瓷器：景德鎮御窯遺址出土與故宮博物院傳世瓷器對比》，北京，2015，圖版117；臺北故宮亦藏有一件甜白四季花卉紋蓮子碗，著錄於1992年日本巡展《中国名陶展：中国陶磁2000年の精華》圖錄，圖版70，頁78；此外尚可參考倫敦大英博物館大衛德基金會舊藏一件白釉刻纏枝花卉紋碗，館藏編號：PDF,A.412。私人收藏方面，香港長青館藏一件大小接近的永樂甜白釉劃花卉紋蓮子碗，見《長青館藏明清瓷、玉、角、竹、畫琺瑯》，香港，2014年，圖版1。

The Livingston Exceptionally Rare and Important Pair of Blue and White Octagonal Candlesticks Yongle

明永樂青花纏枝花卉八方燭臺一對
美國利文斯頓舊藏

A Note about the History of the Candlesticks from the 1930s to the Present

本對燭臺傳承脈絡

This magnificent pair of blue and white porcelain candlesticks was owned in the 1930's by Richard J. Livingston (1910-1988) and his wife, Jane Steinfeld Livingston (1912-1993). They had married in 1935 and moved to Oak Park, Illinois.

Jane Livingston (née Steinfeld) was the daughter of Anna Brush Steinfeld (1886-1956) and Nathan Steinfeld (1878-1947) of New York City. Jane was a debutant in 1928 and was known in social circles as the "belle of New York".

Richard and Jane's daughter, Ann Florence Thomas (née Livingston), born in 1936, still remembers, from her early childhood, the candlesticks always being on the dining room table of her parents' large family residence at 175 North Taylor Avenue in Oak Park, Illinois. Ann's father, Richard, owned a successful family bakery, the Continental Baking Company, and was an active member of the United World Federalist Society, serving as a Regional President in the late 1950's.

By 1961, the Livingstons had moved to Wisconsin and from there onward to Florida. Before her parents moved to Florida, the candlesticks and the dining room table along with other family items were transferred to the possession of Ann, who was by then married. After her first husband died, she moved with their three children to a West Coast university town, where she remarried and returned to academic studies. There Ann met a Professor from whom she took classes, resulting in a friendship between the two families. Ann Thomas moved with her family to Florida in 1981 and prior to her move, held a house sale at which time the Professor, who is the current owner, purchased household items from including the dining room table and the present pair of candlesticks. These have been in the possession of the current owner to this date.

Now that this exceptionally rare pair of early Ming dynasty candlesticks has been recognised for their importance, the owner felt it appropriate that they will be admired by the larger public and find a new home.

本對燭臺最初由理查德·利文斯頓（1910-1988）及簡·利文斯頓（婚前姓斯坦菲爾德，1912-1993）伉儷購於二十世紀三十年代，二人1930年結婚，居住於美國伊利諾斯州奧客帕克。簡·利文斯頓（婚前姓斯坦菲爾德）出身名门，為安娜·布拉什·斯坦菲爾德（1886-1956）及內森·斯坦菲爾德（1878-1947）之女，1928年名媛舞會上一跳成名，贏得「紐約佳麗」的花名。

二人育有一女，名為安·弗洛倫斯·利文斯頓，出生於1936年。安至今記得，童年記事以來這對燭臺便一直擺在奧客帕克泰勒北街175號大宅裡的餐桌上。安父理查德擁有一間成功的家族糕點公司，名為大陸糕點行（Continental Baking Company），並且是美國世界合眾聯邦社（United World Federalist Society）活躍成員，長期擔任地區主席至二十世紀五十年代。

1961年利文斯頓夫婦搬至威斯康辛，後移居佛羅里達。搬家時將家中物事贈與新婚的女兒，其中便包括這對燭臺和餐桌。安第一任丈夫謝世後，她和三個小孩搬去西岸大學城，不久再婚，而且重拾學業。安在學校裡與授課教授相識，兩家遂成密友。1981年安搬去佛羅里達之前將家當盡數售出，燭臺與餐桌售與了這位教授，即此件拍品之現藏家。

1981年來，教授將這對燭臺保存至今，十分欣慰這對稀有的明代早期燭臺的價值能為人所知，並且希望更多人能夠一睹風采，為其尋得下一個歸宿。

Livingston House, Oak Park, Illinois, late 1930s
美國伊利諾伊州奧克帕克利文斯頓宅邸，攝於1930年代末

Richard and Jane Livingston with their daughter, late 1930s
理查德及簡· 利文斯頓和女兒，攝於1930年代末

Marilyn Bell Sellers and Carey Bell, close friends of the present owner, early 1980s at the owner's home
現藏家密友瑪麗蓮· 貝爾· 塞拉斯及凱莉· 貝爾，攝於1980年代家中

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AN EXCEPTIONALLY RARE AND IMPORTANT PAIR OF BLUE AND WHITE OCTAGONAL CANDLESTICKS

Yongle

Each with a truncated octagonal faceted base divided into eight waisted vertical panels, each panel decorated with an undulating leafy stem sprouting two blossoms, the corners of the panels with *ruyi*-head blue-ground spandrels, in pairs forming cloud collars divided by narrow borders between the panels, the slightly depressed drip-pan decorated with a band of lotus lappets enclosing swirling waves, the upright cylindrical neck with leafy chrysanthemum scroll sprouting full-blown flowers below a band of diaper pattern, all below an octagonal socket encircled with a band of overlapping leaves, key-fret scrolls and lappets, all in a deep tone of cobalt-blue with 'heaped and piled' areas oxidised to an inky colour beneath a blueish-hue transparent glaze, box. *Each 29cm (11 3/8in) high, 8.5cm (3 3/8in) mouth diam., 24cm (9 1/2in) base diam.* (4).

HKD15,000,000 - 25,000,000
US$1,900,000 - 3,200,000

明永樂 青花纏枝花卉八方燭臺一對

Provenance:

Richard J. Livingston (1910-1988) and Jane (née Steinfeld) Livingston (1912-1993), Oak Park, Illinois, acquired by the 1930's
Ann Florence Thomas (née Livingston), daughter of the above, circa 1961
An American private collection, purchased directly from Ann Florence Thomas in 1981

The result of Oxford Authentication Ltd. thermoluminescence test no.P120g82 dated 10 December 2020, is consistent with the dating of this lot (one of a pair)

來源：

美國伊利諾斯州奧客帕克理查德· 利文斯頓（1910-1988）及簡· 利文斯頓（婚前姓斯坦菲爾德，1912-1993）舊藏，購於1930年代
利文斯頓之女安· 弗洛倫斯· 利文斯頓（婚後姓托馬斯），約1961年繼承
美國私人收藏，1981年購於安· 弗洛倫斯· 利文斯頓

牛津鑒定公司熱釋光檢測結果（2020年12月10日，編號P120g82）顯示年代與本拍品年代一致（一對之一）。

The Metropolitan Museum of Art
紐約大都會博物館

Excavated in Jingdezhen, 1983
1983年景德鎮珠山遺址出土

Image courtesy of the Guangdong Museum
廣東省博物館藏

Imposing blue and white candlesticks such as the present lot, are exceedingly rare and it is exceptional to find a surviving pair. The present pair, hitherto unpublished, has been kept in the same family since the 1930s until it was acquired by the present owner in 1981. They belong to a select group of blue and white made during the early Ming dynasty in the Yongle period.

The present lot appears to be the only pair to remain in private hands. Seven other similar examples in public institutions, which are dated to the Yongle period have been published, as follows:

Three candlesticks are in the Palace Museum, Beijing, two illustrated by Geng Baochang, *Gugong bowuyuan cang mingchu qinghua ci* (Ming Dynasty Blue and White Wares in the Palace Museum), vol.1, Beijing, 2003, nos.30 and 31. The third one, 27.8 high, is illustrated by the Palace Museum and Jingdezhen Ceramics Archaeology Institute in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, p.111.

One candlestick is in the Guangdong Museum, illustrated in *Guangdong sheng bowuguan cangci xuan* (Selected Porcelain Collections from the Guangdong Museum), Beijing, 1992, pl.10.

Two candlesticks are in the Shanghai Museum, one of which is illustrated by C.Clunas and J.Harrison-Hall, *eds., Ming: 50 Years that Changed China*, London, 2014, p.94, fig.79.

One candlestick is in the Idemitsu Museum of Arts, Osaka, illustrated in *Sometsuke: The Flowering World of Blue and White Ceramics,* Osaka, 2019, pl.1 and cover.

A plain white-glazed candlestick, Yongle, of the same shape as the present candlesticks has been excavated at the Imperial kiln-site at Jingdezhen; see the Palace Museum and Jingdezhen Ceramics Archaeology Institute, ***ibid***, Beijing, 2015, pl.113. Surviving candlesticks of this type mostly date to the Xuande period but the earlier Yongle examples are particularly rare.

The distinctive style of the candlesticks was inspired by early Islamic metalwork of the 13th/14th century, but the charming octagonal form is an invention of the Chinese potter.

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 38.5cm

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 42.5cm

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 27.8cm

See an unusual nine-sided brass candlestick, first half of the 14th century, in the Metropolitan Museum of Art, illustrated by C.Clunas and J.Harrison-Hall, *eds., ibid*, London, 2014, p.94, fig.79; and another gold and silver-inlaid brass candlestick, probably Mosul, circa 1275, which was sold at Sotheby's London, 27 October 2021, lot 170.

The trade and diplomatic contacts with courts across Eurasia might have stimulated a desire, especially for the Yongle and Xuande emperors, to include new 'foreign' shapes and designs using traditional Chinese materials including the remarkable octagonal candlesticks as the present lot. Distinctive porcelains in the form of Egyptian, Syrian, and Central Asian metalwork and glass, which were commissioned by the two emperors were made in the Imperial kilns. There is no sign of reproduction of candlesticks with the same form and design after that, even during the revival of the early Ming dynasty prototypes during the early to mid Qing dynasty, highlighting the technical difficulties in recreating such masterpieces.

The octagonal candlestick is one of the most remarkable shapes found in the repertoire of early 15th century blue and white, and they continued to be made in during the Xuande period. See a Xuande mark and period blue and white candlestick excavated from the Imperial kiln-site at Jingdezhen, illustrated by the Palace Museum and Jingdezhen Ceramics Archaeology Institute in *Imperial Porcelains from the Reign of Xuande in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and the Imperial Collection of the Palace Museum,* Beijing, 2015, pl.84. A further blue and white candlestick dated to the Xuande period, was sold at China Guardian, Beijing, 22 May 2011, lot 3546.

There are several differences in the painted designs between the Yongle and Xuande examples. The most obvious differences are the replacement of the overlapping leaves below the rim by *ruyi* heads, and of the diaper pattern on the neck by a smaller band of scrolling lotus. The additional zigzag patterns on the vertical edges are also absent from the Yongle examples. Such differences can also be observed in comparison of Yongle and Xuande blue and white wares of other forms, such as moonflasks and tankards.

Image courtesy of the Shanghai Museum
上海博物館藏

Image courtesy of the Shanghai Museum
上海博物館藏

Image courtesy of the Idemitsu Museum of Arts, Tokyo
日本出光美術館藏

Image courtesy of the Guangdong Museum
廣東省博物館藏

燭臺八方形，分為上、中、下三層，上層為燭插，中層為支柱，下層為台座，平底中空，燭插和台座均為束腰八方形，連柱圓柱形，形如酒盅倒扣。通體青花紋飾，柱插由上至下分別繪蕉葉紋、回紋、蓮瓣紋。連柱飾錦紋及纏枝蓮花紋一周。台座面飾環海水紋以及蓮瓣紋一周，外壁八面繪八組各式纏枝花卉紋。足內飾白釉，白釉范青。底心無釉。

此青花八方燭臺為明永樂官窯之驚絕珍品，是目前所知在私人收藏中唯一一對完整的傳世品。查閱公立或私立機構收藏，目前所見有以下數例：其中三例收藏於北京故宮博物院，著錄於耿寶昌編，《故宮博物院藏明初青花瓷：上冊》，北京，2003年，編號30及31；第三例較小，高27.8公分，見故宮博物院及景德鎮陶瓷考古研究所，《明代洪武永樂御窯瓷器》，北京2015年，編號111。第四例收藏於廣東省博物館，著錄於《廣東省博物館藏瓷選》，北京，1992年，圖110；第五例收藏於日本出光美術館，著錄於《染付 世界に花咲く青のうつわ》，大阪，2019年，頁1及封面。景德鎮珠山遺址出土過相同器形的永樂甜白八方燭台，但尚未見有類似的永樂青花八方燭台出土，見《明代洪武永樂御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版113。

此燭臺獨特的樣式源於伊斯蘭十三至十四世紀早期伊爾汗國供皇室貴胄所使用的金屬器皿，如美國大都會博物館藏一件十四世紀前半葉的銅錯金銀九方燭臺，見柯律格及Jessica Harrison-Hall編，《明：盛世皇朝50年》，倫敦，2015年，頁94，圖79，以及另一件蘇富比倫敦曾售出的約1275年摩蘇爾地區造銅錯銀九方燭臺，2021年10月27日，拍品編號170。明代早期御窯中，除八方燭臺之外，還出現許多仿伊斯蘭金屬器造型的瓷器。景德鎮御器廠當時可能為了適應永樂、宣德皇帝好慕國外新異的愛好而做出了創新。宣德以後，明政府實行閉關鎖國，直到清代早期才因帝王追求慕古之風而再出現仿伊斯蘭器形的官窯瓷器，但八方燭台則不見複燒，可見其燒造難度及珍貴。

Left Private Collection　Right The Metropolitan Museum of Art, New York
圖左 私人收藏　圖右 紐約大都會博物館

Top and bottom British Museum
上圖及下圖 大英博物館

八方燭臺是明早期御窯青花瓷器中的一類重器，始見於永樂時期，宣德時期亦有少量燒製，景德鎮珠山御窯遺址出土青花八方燭臺在折肩處帶有明確的「大明宣德年製」紀年款，但其造型加強了對折角細節的處理，為邊飾增加了空間，見《明代宣德御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版84。傳世品中目前尚未見明確宣德年款的八方燭臺。上海博物館藏有兩件青花八方燭臺，其造型和紋飾更接近北京故宮博物院及日本出光美術館藏永樂八方燭臺，唯館方定時代為宣德，見《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版3-24及3-25，在2015年大英博物館《明：盛世皇朝50年》展覽中已經改定為明永樂，見前引《明：盛世皇朝50年》，頁94，圖79左。

中國嘉德曾售出一例明宣德青花折枝花卉八方燭臺，其紋飾及器型更接近景德鎮珠山御窯遺址出土的明宣德青花八方燭臺，2011年5月22日，拍品編號3456。

與宣德時期的青花八方燭臺相比，永樂時期的作品在紋飾上有諸多不同。其中最明顯的不同點在燭插口沿外側的紋飾，永樂時期為蕉葉紋，而宣德時期以如意雲頭紋取而代之。其次，永樂時期燭臺頸部的方格錦地紋在宣德時期被纏枝蓮紋取代、台座的蓮瓣紋被纏枝花卉紋取代。另外，永樂時期作品的台座肩部及底部的斜壁上也不見裝飾，而宣德時期則出現鋸齒形幾何紋。同類的變化，也出現在其他永宣時期同器型的器物上如抱月瓶和花澆等。

(panorama)

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A CARVED BAMBOO 'FISHERMAN AND WOODCUTTER' BRUSHPOT, *BITONG*

Mid Qing Dynasty, signed Hou Songyin

Of cylindrical form raised on three short feet, the exterior well carved in low relief with a continuous scene rendering a scholar seated in a garden playing the *qin* accompanied by an attendant, a fisherman seated in the front of a canopied sampan across the calm waters, the surrounding landscape with pine trees, boulder-lined riverbanks and drifting clouds carved in varying degrees of relief, incised with a poem followed by a signature and seal of the artist, the bamboo of a honey-brown tone. *15.5cm (6 1/8in) high.*

HKD50,000 - 80,000
US$6,400 - 10,000

清中期 竹雕「漁樵問答圖」筆筒

Hou Songyin, a native of Jiading, Jiangsu Province, was active during the Qianlong and Jiaqing reigns; see Ip Yee and L.C.S.Tam, *Chinese Bamboo Carving*, vol.II, Hong Kong, 1982, p.76, where it is noted that he was 'skilled in carving figures on brushpots'. Confucian society broadly categorised people into four occupations: scholars (*shi*), farmers (*nong*), artisans (*gong*), and merchants (*shang*). Another rubric was created to include two more 'noble' occupations, however. The 'Four Noble Occupations' according to Confucian ideals were: scholars, farmers, fishermen, and woodcutters. These occupations were seen as providing the most benefit for the state and society at large. The 'Four Noble Occupations' had associations of leaving behind the strife of the city and ambitious court officials in the Palace, and returning to enjoy nature in the mountains or countryside while still sustaining society. See a related bamboo brushpot depicting the 'happiness of fishing folk', Qianlong, illustrated by S.Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, pp.320-321, no.87; where the author notes that 'the mid-Qing dynasty was a time of peace, and the happiness of fishing folk was a popular motif even on large inlaid hanging screens in the Qing Court Collection'

此筆筒以一段竹節為材，圓筒形身下承三淺足。外壁作減地淺浮雕刻畫人物景色，畫面中漁翁持桿憩於船頭，一足垂入水中，姿態悠然自得，學士於岸邊松下撫琴而坐，兩人相對而談，興致盎然，童子手抱枴杖，相隨學士凝神傾聽。河岸之上山石嶙峋，旁生古松枝幹蜿蜒盤曲，松葉如傘。淺浮雕的雲氣和河岸能夠刻畫得層次分明，足見刀功細巧。器色呈琥珀色，潤澤亮麗，空白處刻有詩句。

「文華堪擬三秋桂，
琴聲儼如茶斛珠。
癸亥仲冬，松音製。」

侯松音，江蘇嘉定人，活躍於清乾隆、嘉慶年間。擅長刻人物筆筒，堪稱能手。

125

A *HUANGHUALI* 'CHI DRAGONS' BRUSHPOT

17th century

The large naturalistic vessel deftly carved with tall and slightly flared walls as overlapping magnolia petals, the exterior superbly carved in relief with four writhing chilong chasing flower and *lingzhi* fungus stems, the base raised on three short short bracket feet, the material of warm dark-honey tone, box.

17cm (6 3/4in) high.

HKD380,000 - 480,000
US$57,000 - 83,000

十七世紀 黃花梨雕螭龍花口筆筒

Compare with a similar but smaller *zitan* brushpot, late Ming dynasty and with a signature of Wen Fu, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.23; see a late Ming dynasty *huanghuali* stationery holder of closer size to the present lot, which was sold at Bonhams Hong Kong in 27 November 2018, lot 85, and later exhibited in Hong Kong Museum of Art *Honouring Tradition and Heritage: Min Chiu Society at Sixty* during 18 December 2021 to 28 April 2022.

See also a related smaller Qing dynasty *huanghuali* brushpot in the British Museum, carved also with four chi dragons grasping *lingzhi* fungus and flower stems above cloud scrolls, acc.no.:1992,0601.1.

筆筒用黃花梨木製，花瓣形口，猶如玉蘭花盛開，外壁浮雕四只螭龍追逐靈芝、玉蘭、梅花、茶花四組折枝花卉，刻工圓潤生動，為黃花梨雕刻的佳作。

北京故宮博物院藏一件明晚期紫檀木雕花卉圖筆筒可資比較，其造型較小但雕刻風格相似，刻「文父」款，見《故宮博物院藏文物珍品全集：竹木牙角雕刻》，香港，2002年，編號23。另見一例大小與本拍品接近的黃花梨玉蘭花畫斗售於香港邦翰斯，2018年11月27日，拍品85號，於2020年12月18日至2021年4月28日展於香港藝術館《聚道傳承——敏求精舍六十周年》，見同名展覽圖錄，圖版190號。

另可參考一件大英博物館藏清代黃花梨螭龍花口筆筒，體形較小，口銜四組與此拍品相同的折枝花卉，藏品編號：1992,0601.1。

126

AN EXCEPTIONALLY RARE AND VERY LARGE CARVED LACQUER CIRCULAR BOX AND COVER

Incised Jiajing six-character mark and of the period

Of imposing proportions, the domed cover carved in the centre with a long gnarled pine tree forming a *shou* character, all amidst *ruyi*-head clouds, peaches and *lingzhi* fungus issuing from rockwork, surrounded by a band of phoenix and cranes in flight amidst further *ruyi*-clouds, the sides with bands of densely meandering foliate scrolls, the box similarly carved with cranes and phoenix, all supported on a circular foot with key-fret border, the interior and base lacquered black. *44.8cm (17 5/8in) diam.* (2).

HKD2,500,000 - 3,500,000
US$320,000 - 450,000

明嘉靖 剔彩萬壽雲鳳紋圓盒
「大明嘉靖年製」楷書填金刻款

大明嘉靖年製

The present lot is extremely rare for its imposing size and a vestige of the remarkable lacquer carving for the Ming Imperial Court created during the reign of the Jiajing emperor. The gnarled pine tree formed as a *shou* character (meaning 'longevity') is typical of lacquer work from the Jiajing reign where *shou* characters are frequently depicted formed from smoke, clouds, bamboo or pine trees, etc. See a similar but smaller multicoloured round lacquer box with the carving of pine trees, bamboos and Chinese plum trees in the Qing Court Collection, the 'Three Friends of Winter' joining to form the *fu*, *lu* and *shou* characters with the *shou* character very similar to the one on the present lot, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.188, pl.146; also see a smaller cinnabar lacquer box with the carving of pine trees forming a *shou* character but without a *wan* character, Jiajing, also in the Qing Court Collection, illustrated in *ibid*., p.151, no.112. This motif was also popular on the blue and white *wucai* porcelain during the same period except the characters formed from the plants vary on different places. Compare a large blue and white bowl, Jiajing period, illustrated in *Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1992, p.148, pl.57.

Although auspicious symbolism is deeply rooted in Chinese culture and seen across all periods of time, the Jiajing emperor was particularly steeped in Daoist ritual and practice, devoting a great deal of time to alchemy and finding the elixir of longevity.

The Jiajing emperor's devotion to Daoism became such that ministers and officials who wanted to gain his favour at Court competed by writing Daoist verses and memorials laden with Daoist symbolism. Furthermore, the emperor's strenuous demands on his Palace ladies for the red lead used in alchemical concoctions he took to prolong his life led to the so-called Palace plot of the *Renyin* year (1542), when 16 Palace ladies (who may only have subsisted on mulberry leaves and rainwater to keep themselves pure) attempted to assassinate the emperor. The plot failed, but the emperor removed himself from the Forbidden City entirely and devoted himself to the life of a Daoist hermit. The attempt on his life may have led the Jiajing emperor to have become even more concerned with issues of longevity and mortality.

A carved lacquer box and cover, Jiajing mark and period (24.7cm diam.); image courtesy of the Palace Museum, Beijing
剔紅松竹梅圓盒，「大明嘉靖年製」楷書款（直徑24.7cm）
圖片致謝故宮博物院

Similar or related cinnabar lacquer boxes with auspicious symbolism for longevity, dating to the Jiajing period, can be seen in the Qing Court Collection. See a smaller carved cinnabar lacquer 'cloud and cranes' box and cover, Jiajing six-character mark and of the period, the 'six cranes' imagery represents ('*liu he tong chuen*') 六合同春 and longevity, illustrated in *Kangxi, Empereur de Chine: 1662-1722: La Cité Interdite à Versailles*, Paris, 2004, pl.149; see also a related cinnabar lacquer circular box but with a carving of dragon and clouds and the Chinese character for longevity (*shou*), Jiajing six-character mark and of the period, illustrated in *Lacquer Wares of the Yuan and Ming Dynasties: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p.175, no.133.

The scenes depicted on Ming Dynasty lacquer pieces usually have varied diaper grounds to indicate the sky, the land and the sea. It is therefore particularly rare to have the *ruyi* cloud design representing the Immortal Land on the present Jiajing period lot, which stems from the emperor's devotion to Daoism. Compare with a carved polychrome lacquer box with cranes flying over a pavilion with *shou* character design, Jiajing six-character mark and of the period, exhibited in the Hong Kong Museum of Art, illustrated in *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, Hong Kong, 2020, pl.169.

蓋盒呈圓形，平頂，圈足，通體剔彩有紅、綠二色。蓋面中央雕一株老松，自太湖石中拔地而起，枝幹彎曲纏繞成碩大的「壽」字，松樹正上方置一「萬」字，空白處滿佈如意雲紋，呈壬字形，左右兩邊樹上壽桃纍纍，枝葉茂盛，共結八果，桃樹下方飾牡丹、靈芝，各種紋飾都寓意長壽，富貴吉祥。蓋外圍飾鳳紋及鶴紋，飛於如意雲紋間，口沿雕纏枝花卉紋，盒身亦同作鳳鶴紋，盒底掃黑漆，中間刻填金六字楷書「大明嘉靖年製」直款。

此盒尺寸碩大，甚為罕見。明代嘉靖時期雕漆圖案常以煙霧、雲氣、竹木或松樹等自然元素，纏繞轉化成九迭蜿蜒的「壽」字或其他寓意吉祥的字眼，別具特色。可參考一件清宮舊藏、尺寸較小的剔紅松竹梅圓盒，歲寒三友依石攀繞而上，至頂端盤結成福、祿、壽三字，其壽字同樣由枝幹彎曲纏繞而成與本盒可資比較，出版於《故宮博物院藏文物珍品全集：元明漆器》，香港，2006年，頁188，圖版146；另參考一件尺寸較小的明嘉靖剔紅蓋盒，蓋面同有松樹盤纏成的「壽」字，但無「萬」字，裝飾手法與本盒類同，見同上，頁151，圖版112。如此獨特的圖案也能見於同朝的青花、五彩瓷器，但吉祥字眼會有所不同，見香港天民樓藏明嘉靖青花福壽康寧大碗，見《天民樓青花瓷特展》，鴻禧美術館，台北，1992年，頁148，圖57。

嘉靖皇帝尊崇道教，信奉煉丹術，渴求長生之道，因此在位年間的宮廷藝術多與道教及長壽主題相關。這類帶有長壽寓意的漆盒常見於清宮舊藏，可參考一件明嘉靖剔紅雲鶴紋蓋盒，刻「大明嘉靖年製」款，盒面飾仙鶴六隻，象徵六合同春和長壽，載於《Kangxi, Empereur de Chine: 1662-1722: La Cité Interdite à Versailles》，巴黎，2004年，圖版149。另見一件相關明嘉靖剔紅雲龍壽字紋蓋盒，刻「大明嘉靖年製」款，出版於《故宮博物院藏文物珍品全集：元明漆器》，香港，2006年，頁175，圖版133。

明代雕漆承傳元代的裝飾手法，在景物的背景上刻細緻的幾何錦地紋，以示天、水、地三個不同的空間，而本盒的地紋獨特一格，與一般常見的明代雕漆不同，罕有地陰刻如意雲紋，圖案背景儼如道家仙境，契合嘉靖帝的宗教喜好。可參考一件曾於香港藝術館展出的明嘉靖剔彩海屋添壽蓋盒，刻「大明嘉靖年製」款，飾一對仙鶴在屋頂上盤飛，其如意紋地跟本盒如出一轍，著錄於《聚道傳承—敏求精舍六十周年》，香港，2020年，圖169。

127
A WHITE JADE CARVED 'LOTUS AND MANDARIN DUCKS' BOWL
17th century
Deftly carved with deep rounded sides rising from a short inward-tapering foot to a slightly everted rim, a continuous scene around the exterior in low relief with mandarin ducks in a pond issuing lotus blossoms and pods, the leaves with finely incised veins, the stone of even pale-white tone, box.
16.5cm (6 1/2in) diam.

HKD250,000 - 350,000
US$32,000 - 45,000

十七世紀 白玉「荷塘鴛鴦」圖盌

Provenance:
Sotheby's Hong Kong, 2 May 2000, lot 809

來源：
香港蘇富比，2000年5月2日，拍品編號809

A combination of lotus and mandarin ducks symbolises marital harmony and the design often appears on pieces presented to newlywed couples. Although jade bowls such as the present lot are rare, porcelain bowls in famille verte palette with this motif of ducks and lotus pond are more common. See for example, a famille verte bowl with duck and lotus, Kangxi, in the Museum of Far Eastern Antiquities, Stockholm, illustrated in *Oriental Ceramics: The World's Great Collections*, vol.8, Tokyo, New York and San Francisco, 1982, pl.59. Another famille verte bowl with duck and lotus, Kangxi, is illustrated by J.Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no.203.

A related jade bowl of similar form but carved with other flowers and birds, Ming dynasty, in the Qing Court Collection is illustrated in *Compendium of Collections in the Palace Museum: Jade, 7*, Beijing, 2011, p.128, no.106.

此盌玉材色白，瑩潤通透。碗口外侈，壁身斜收成圈足，足微外侈，線條柔美規矩。外壁以淺浮雕飾荷塘鴛鴦圖，雄鳥、雌鳥兩兩相對，互相依偎，戲遊於池塘內，一派恬靜悠然之景。荷花、蓮蓬生長茂盛，荷葉更細緻地陰刻了葉脈，彰顯一絲不苟的刀工。

相同題材的玉盌傳世不多見，康熙時期的五彩「荷塘鴛鴦」碗可參考瑞典斯德哥爾摩東亞博物館一例，載於《Oriental Ceramics: The World's Great Collections》，第8冊，東京，1982年，圖版59；另有一例藏於英國維多利亞和艾伯特博物館，見J.Ayers編，《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版203。

此外，一清宮舊藏青玉花鳥紋碗亦資參考，收錄在《故宮博物院藏品大系玉器編-7 明》，北京，2011年，頁128，圖版106。

THE PROPERTY OF A GENTLEMAN
紳士收藏
Lots 128 - 129

128
A VERY PALE GREEN JADE CARVING OF A DEER
18th century
The recumbent stag superbly carved with long prominent antlers reaching the elegantly curved back carved with a further auspicious bat, a spray of *lingzhi* fungus in its mouth, its legs neatly folded and tucked underneath above further *lingzhi* fungus, the stone of even pale green tone, wood stand.
11cm (4 3/8in) wide. (2).

HKD80,000 - 120,000
US$10,000 - 15,000

十八世紀 青白玉雕瑞鹿

Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

The *lingzhi* fungus is symbolic of long life as is the deer (*lu* 鹿), which is not only associated with Shoulao, the God of Longevity, but a pun on 'emolument' (*lu*).

Compare with a related jade carving of a recumbent stag, 17th/18th century, illustrated in *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, p.81, no.56. Compare also with a related pale green jade deer, formerly in the Tuyet Nguyet Collection, illustrated by H.K.Hui and T.Y.Pang, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, Hong Kong, 2008, pl.101.

See a related white and russet jade carving of a deer, 18th century, which was sold at Bonhams London, 16 May 2019, lot 128.

玉質白中閃青，在扁長的玉料上作圓雕。瑞鹿回首俯臥，口銜靈芝，曲膝之上亦作芝草，尾部飾一隻蝙蝠，整體造型巧妙靈動。

「鹿」音同「祿」，寓意榮祿豐沛，同時鹿乃壽星之坐騎，因此古人認為鹿是祥瑞之物，而靈芝為延壽之草，加上蝙蝠代表福氣到來，三者結合展現出傳統的吉祥主題「福祿壽」。

可對比一件十七/十八世紀玉雕瑞鹿，現藏於美國西雅圖藝術博物館，見《Chinese Jades from the Collection of the Seattle Art Museum》，西雅圖，1989年，頁81，編號56。另可比較雪月藏青白玉雕瑞鹿，載於《閣有天珍：中國文房玉雕》，香港，2008年，圖版101。

參考一件十八世紀白玉帶皮仙鹿把件，售於倫敦邦瀚斯，2019年5月16日，編號128。

129

A PALE GREEN AND RUSSET JADE CARVING OF A BIXIE

18th century

The mythical beast expertly carved with its head turned sharply to its right, the *ruyi*-shaped snout below the large bulbous eyes beneath curling bushy brows, a long curling horn between pricked ears extending down the finely-incised mane and back, the sides of the beast with crisply-carved wings, its legs tucked neatly beneath the large body terminating with bifurcated tail, the stone of pale green tone with russet patches, wood stand.

14.5cm (5 3/4in) wide. (2).

HKD150,000 - 200,000
US$19,000 - 25,000

十八世紀 青玉圓雕辟邪

Provenance:

A distinguished Asian private collection

來源：

亞洲顯赫私人收藏

This mythical beast was inspired by prototypes from West Asia transmitted to China around the Han dynasty. Recent studies suggest that the motif of such winged mythical beasts derives from cross-cultural stimulation by way of continuous trade interaction and warfare with Western Asia and in particular, the Steppe areas near China's Northern borders. See J.Rawson, 'The Han Empire and its Northern Neighbours: The Fascination of the Exotic', *The Search for Immortality: Tomb Treasures of Han China*, Cambridge, 2012, p.28. Originally images of these beasts were represented in tombs, either as tomb guardians to protect the deceased against evil spirits, or as auspicious carvings and decoration on smaller luxury ornaments. See a jade *bixie*, Western Han dynasty, excavated in Zhouling County, Xianyang City, Shaanxi Province, in the Xianyang Museum, illustrated by Gu Fang, *The Pictorial Handbook of Ancient Chinese Jades*, Beijing, 2007, p.272.

Carvings of archaistic mythical beasts however, continued well into the Qing dynasty, as the scholarly trend of 'searching for evidence' (*kaozheng* 考證) - a rigorous new philology - sparked closer scrutiny and interest in archaic motifs and themes. Compare with a related white and russet jade carving of a *bixie*, 18th century, which was sold at Sotheby's Hong Kong, 4 April 2017, lot 3310. See also a related pale green jade mythical horned beast, 17th/18th century, which was sold at Christie's London, 13 July 2017, lot 59.

玉質青白溫潤，局部微帶沁色，古韻盎然，圓雕辟邪呈臥姿，伏於地表，向右回首仰望，尖耳雲眉，杏目圓睜，如意狀鼻，頭生單角，前肢兩側長羽翅一對，緊貼軀體，四爪孔武有力，收於身下，長尾分叉內捲，毛髮絲絲分明，腹側棱線起伏流暢，肌理清晰，體態豐腴，形神刻畫細膩。

有學者認 辟邪形象於漢代從西亞傳入中國，有研究指這種帶翼神獸的引入，是源起自跟西亞頻繁的貿易往來及戰事，尤其發生在中國北部邊境的草原地帶。相關討論收錄於羅森，〈The Han Empire and its Northern Neighbours: The Fascination of the Exotic〉，《The Search for Immortality: Tomb Treasures of Han China》，劍橋，2012年，頁28。這些瑞獸形象常見於墓中，能作為鎮墓獸祛邪除祟，或作為陪葬品上的裝飾，隨葬墓中，守護逝者。可參考陝西省咸陽市渭城區周陵鄉出土一件西漢玉辟邪，現存咸陽博物館，著錄於古方，《中國古玉器圖典》，北京，2007年，頁272。

可比較香港蘇富比售出一件清十八世紀白玉辟邪，玉質同樣帶局部褐斑 ，於2017年4月4日，拍品編號3310；以及一件十七/十八世紀青白玉雕瑞獸，售於倫敦佳士得，2017年7月13日，拍品編號59。

130
A WHITE AND RUSSET JADE CARVING OF A GOOSE
18th century
Crisply carved with a plump body standing on a rocky outcrop with webbed feet and finely incised plumage, the head with almond-shaped eyed turned sharply to the right clasping a sprig of auspicious *lingzhi* in its beak, further *lingzhi* issuing from the rock beneath, the stone of pale white tone with caramel-brown russet patches, box.
12.8cm (5in) high. (2)

HKD500,000 - 800,000
US$64,000 - 100,000

十八世紀 白玉帶皮巧雕鵝擺件

Provenance:
Ashkenazie & Co., San Francisco, 11 June 1992

來源：
三藩市Ashkenazie & Co.藝廊，購於1992年6月11日

Geese in China are closely associated with one of the nation's most celebrated calligraphers, Wang Xizhi (303-361 AD). Wang's fondness for geese was legendary and the story of him copying the Daoist classic Daodejing for a priest in exchange for a white goose is well known.

See a related green jade container in the shape of a goose, Qing dynasty, with a poem by the Qianlong emperor, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 9*, Beijing, 2011, no.72. Compare also with related mid-Qing dynasty examples of standing goose-form waterpots illustrated by Yang Boda, *ed*., *Zhongguo yuqi quanji*, vol.2, Shijiazhuang, 2005, pls.291-292.

此器為擺件，白玉質地，局部有烤色，曲頸回首，圓雕一鵝口啣靈芝，立於鏤雕而成的靈芝奇石上。中國古人對潔身自好，風度翩翩的鵝向來厚愛有加，所以古代以鵝為題材的作品不在少數，如常見的「羲之愛鵝」，相傳王氏愛鵝，嘗以《道德經》書法換鵝。亦有説其觀察鵝頸俯仰伸曲，悟書法運筆神髓，融書法之道於自然。鵝的形態與雕工可參考清宮舊藏一件頸部刻乾隆御題詩《詠玉鵝》的青玉鵝形水丞，見《故宮博物院藏品大系玉器編-9 清》，北京，2011年，頁84-85，圖版72。故宮博物院另藏兩件鵝式水丞，鵝身和本拍品皆肥碩飽滿，口分別啣魚及嘉禾，載於《中國玉器全集，中》，石家莊，2005年，圖版291和292。

Mr. Gerard Levy, Paris

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A RARE IMPERIALLY-INSCRIBED RED AND BLACK LACQUER CARVED TEA BOWL

Qianlong seal marks and of the period, the inscription dated Bingyin year, corresponding to 1746 and of the period

The vessel with deep rounded sides rising from a straight foot to a gently flaring rim, carved to the exterior through layers of cinnabar red lacquer to a black diaper-pattern ground with an Imperial poem, 'Three-Purity Tea,' *Sanqing Cha*, dated to the Bingyin year (corresponding to 1746) followed by the seals Qian and Long, all between two borders of *ruyi* designs encircling the rim and foot, reserved on *leiwen* grounds around the foot and rim, the red-lacquered base intaglio-carved with a six-character seal mark within a recessed square, the interior lacquered brown, wood stand and box.

11.5cm (4 1/2in) diam. (3).

HKD600,000 - 800,000
US$76,000 - 100,000

清乾隆 御製剔紅御題詩三清茶盌
「大清乾隆年製」、「乾隆丙寅小春御題」款 「乾」、「隆」印

Provenance:
Galerie Gerard Levy, Paris

來源：
巴黎古董商Galerie Gerard Levy

The present tea bowl would have perhaps been part of a tea set used by the Qianlong emperor at tea ceremonies held during New Year celebrations. The vessel is inscribed with one of his favourite poems, *Sanqing cha* ('Three-Purity Tea'), which he wrote during the Bingyin year (1746), on the occasion of his 36th birthday while sipping tea in his studio on a cold winter's day. The poem refers to the tea made from plum blossoms, finger citron and pine nut kernels, which was offered to the emperor during his visit to the sacred mountain Wutai. When brewed together in snow water, these three ingredients gave the tea a unique flavour and purity. The poem further describes the virtues of tea making and drinking, which reminded one of the Buddhist values of simplicity, austerity and purity.

As a consummate connoisseur, the Qianlong emperor combined art and tea at intimate gatherings within the Palace walls. A party hosted by the emperor was a remarkable experience, an aesthetic convergence of artwork and tea leaf. The Qianlong emperor brewed and tasted tea using the finest objects in the Palace Collection, a great treasure of implements and wares dating back to the eleventh century. During a gathering, the talk flowed from the age and glaze of a tea vessel to the specific number of buds and leaves plucked for a particular tea. Brewed and served, the tea itself was appreciated for its hue, scent and flavour, prompting a new yet leisurely stream of comments and observations. On the occasion of the New Year celebrations, the emperor held a tea-drinking banquet in the Palace of Cherished Glory, Chonghua Gong, in the Forbidden City, where he asked his guests to compose poetry, and as a token of his appreciation, he rewarded the best poet with a 'Sanqingcha' bowl.

敲吟興無竭
乾隆丙
寅小春御題
梅花色不妖
佛手香
且潔松實味

Image courtesy of Palace Museum, Beijing
北京故宫博物院藏

Bonhams London, 2 November 2021, lot 46

The famous poem is recorded in the 'Anthology of Imperial Qianlong poems and prose' *Qing gaozong yuzhi shiwen quanji*, 'Imperial Poems' *Yuzhi shiwen chuji*, vol.1, chapter 36, p.17, and may be translated as:

The plum blossom in appearance not ostentatious,
The finger citron, scented and fresh,
Pine nuts of most fragrant aroma,
Three ingredients of outstanding purity.
An infusion is brewed in a shallow tripod vessel,
And the ingredients steeped in snow-water collected in a bamboo casket.
After coming to a boil, bubbles like the eyes of fish or crabs can be seen in the surface of the water,
Steam rises from the tripod appearing to alternate between Utpadanirodha birth and death.
Teacups from the kilns of Yue sprinkled with Immortals' milk,
The warmth of my yurt is agreeable to the joy of the mystic trance.
The five Buddhist Skanda purify the greater part of all things,
Spiritual awakening may occur but cannot be spoken of.
The sweet smelling ingredients are dealt with and suitably delivered,
Silky smooth the Immortals' wine, clear and limpid.
Wo Quan's offering may be eaten.
Lin Bu can admire the change of seasons.
Nonchalantly the Koan of the Zhaozhou monk may be uttered,
And the eccentricity of Yu Chuanzi laughed at heartily.
On a cold night in winter, listening to the sound of the water clock,
From the Guyue Studio I observe the moon, hanging in the sky like a jade archer's ring.
I take advantage of what remains to drink my fill,
And chant deliberately so that I might arise without exhaustion.
Composed by the emperor in the tenth lunar month of the Bingyin year [corresponding to 1746] during the reign of the Qianlong emperor.

The poem contains numerous literary and Buddhist allusions. The Manchu Imperial family were followers of the teachings of Tibetan Buddhism but much of the terminology used - to fit with Chinese poetic practice - relates to Chan Buddhism. Wo Quan was a mythical being who lived in the mountains, where he collected herbs for his own sustenance. He was particularly fond of pine nuts and was said to have presented some as a gift to the legendary emperor Yao. Yao, however, did not eat them, and so missed out on their long life-giving properties. The Qianlong emperor implies in the poem that, unlike the legendary emperor Yao, he would not have hesitated.

Another reference in the poem is made to 'the Monk of Zhaozhou'. This was Congshen (778-897), a Tang dynasty Chan Buddhist monk. In Chan Buddhism, a *koan* is a question, story or statement which may appear contradictory but after greater meditation upon, can lead to enlightenment. The *koan* of the Monk of Zhaozhou refers to the following story: when two monks visited Congshen, he asked if they had visited this temple before. When the first said yes, Consghen invited him to drink tea; when the second said no, Congshen also invited him to drink tea. When asked by the head monk why he had asked this seemingly pointless question, Congshen also invited him to drink tea. The reference echoes the Qianlong emperor's enlightened generosity in hosting tea parties with his ministers.

Compare with a very similar carved lacquer bowl, with the same poem, Qianlong seal mark and of the period, in the Qing Court Collection in the Palace Museum, Beijing, illustrated in *The Emperor's Private Paradise: Treasures from the Forbidden City*, New Haven, 2011, no.57. See also one with the same poem, Qianlong seal mark and of the period, in the Beijing Antique Company Collection, illustrated in *Gems of Beijing Cultural Relics Series: Works of Decorative Arts I*, Beijing, 2006, pl.25; For a similar pair of lacquer bowls also carved with the Qianlong emperor's poem *Sanqing cha* ('Three Purity Tea'), see a pair in the Tianjin Municipal Art Museum, illustrated in *The Complete Series of Chinese Lacquer Zhongguo qiqi quanji*, vol.6, Fuzhou, 1993, pl.211; and see another example in the Victoria and Albert Museum, London, which is illustrated by H.Garner, *Chinese Lacquer*, London, 1979, pl.93.

See a pair of similar lacquer carved tea bowls, Qianlong seal marks and of the period, which was sold at Bonhams London, 2 November 2021, lot 46.

盌圓形撇口，弧壁下斂，底承圈足。底心深刻「大清乾隆年製」六字三行篆書款。通體髹漆，外壁於深色回紋錦地上作剔紅雕刻，口沿下與近足處各飾如意云雲頭一周。腹身外壁雕乾隆御題詠三清茶五言詩，詩云：

「梅花色不妖，佛手香且潔。松實味芳腴，三品殊清絕。烹以折腳鐺，沃之承筐雪。火候辨魚蟹，鼎煙迭生滅。越甌潑仙乳。氈廬適禪悅。五蘊淨大半，可悟不可說。馥馥兜羅遞，活活雲漿澈。偈佺遺可餐，林逋賞時別。懶舉趙州案，頗笑玉川譎。寒宵聽行漏，古月看懸玦。軟飽趁幾餘，敲吟興無竭。」

後落「乾隆丙寅小春御題」年款，末尾刻「乾」、「隆」篆書圓、方二朱文鈐印各一枚。

《三清茶》詩為乾隆皇帝於乾隆十一年（1746）巡五台山，回程至定興遇雪，於氈帳中以雪水烹煮三清茶時所賦，原詩見於《乾隆御製詩初集》卷三十六。詩題後加註：「以雪水沃梅花、松實、佛手，啜之，名曰三清」；即表明三清茶是由梅花、佛手和松實三味組成，以乾淨雪水烹之。詩作完成後，乾隆皇帝即命人加於宮中器物之上，作為專門飲啜三清茶的茶盌。台北國立故宮博物院院藏瓷器品類有青花及礬紅兩種，其製作檔案可見於乾隆十一年（1746）七月《活計檔》；後所用材質並不限於瓷作，玉製和漆製品皆有傳世，且大小、造型、裝飾圖案以及款識等都基本一致。

乾隆皇帝喜愛三清茶，不僅因為其色、香、味清絕宜人，還可能因為「三清」各為清高節操之象徵，且品性特殊，以之淪茶，具有幽香而「不致溷茶葉」之效。自乾隆八年始，每年正月初二至初十之間，都擇日於重華宮舉辦「三清茶宴」，是以新正仍於此慶歲，命子皇帝及廷臣等依例茶宴聯句。乾隆皇帝還常將三清茶具賞賜與宴大臣，以示恩典。

乾隆皇帝篤信藏傳佛教，但為貼合漢文語境，其《三清茶》一詩中所援引的諸多文學及佛教典故多與禪宗相關。如「偈佺」一詞，典出漢劉向《列仙傳》：「偈佺者，槐山採藥父也，好食松實，形體生毛，長數寸，兩目更方，能飛行逐走馬。以鬆子遺堯，堯不暇服也。松者，簡松也。時人受服者，皆至二三百歲焉」。乾隆皇帝自詡其與傳說中的堯帝不同，不會拒絕服用可得長壽的松子。

又如「趙州案」意指唐代趙州觀音寺高僧從諗禪師（778-897）以茶為機鋒語之禪宗公案。《五燈會元》載曰：

趙州問僧：「曾到此間麼？」曰「到。」州云：「喫茶去。」又問一僧：「曾到此間麼？」云：「不曾到。」州云：「喫茶去。」院主問曰：「為甚麼到也雲喫茶，不曾到也雲喫茶？」州召院主，主應諾，州云：「喫茶去。」

乾隆皇帝以三清茶宴請廷臣，與從諗禪師以「喫茶去」作為佛門直指人心的開示相呼應。

北京故宮博物館館藏一例清宮舊藏清乾隆剔紅御題詩三清茶盌，「大清乾隆年製」篆書款，極似本例，收錄於《The Emperor's Private Paradise: Treasures from the Forbidden City》，紐黑文，倫敦，2011年，編號57；北京市文物公司亦藏一例，見《北京文物精粹大系：工藝品卷 上》，北京，2006年，圖版25；另見天津藝術博物館藏相類三清茶詩成對，收錄於《中國漆器全集》，卷六，福州，1993年，圖版211；以及英國維多利亞及艾伯特博物館館藏一例，收錄於H.Garner著，《Chinese Lacquer》，倫敦，1979年，圖版93。

參考倫敦邦瀚斯於2021年11月2日售出一對清乾隆御製剔紅御題詩三清茶盌，拍品編號46。

THE PROPERTY OF A GENTLEMAN 紳士收藏

132
A FINE IMPERIAL WHITE JADE BOWL
Incised Jiaqing four-character mark and of the period
Expertly carved with deep rounded sides rising from a short tapering foot, the well-polished translucent stone of even-white tone with frosty-white inclusions, the recessed base with the finely-incised mark in *zhuanshu* calligraphy.
12.2cm (4 3/4in) diam.

HKD350,000 - 450,000
US$45,000 - 57,000

清嘉慶 白玉素盌
陰刻「嘉慶年製」篆書款

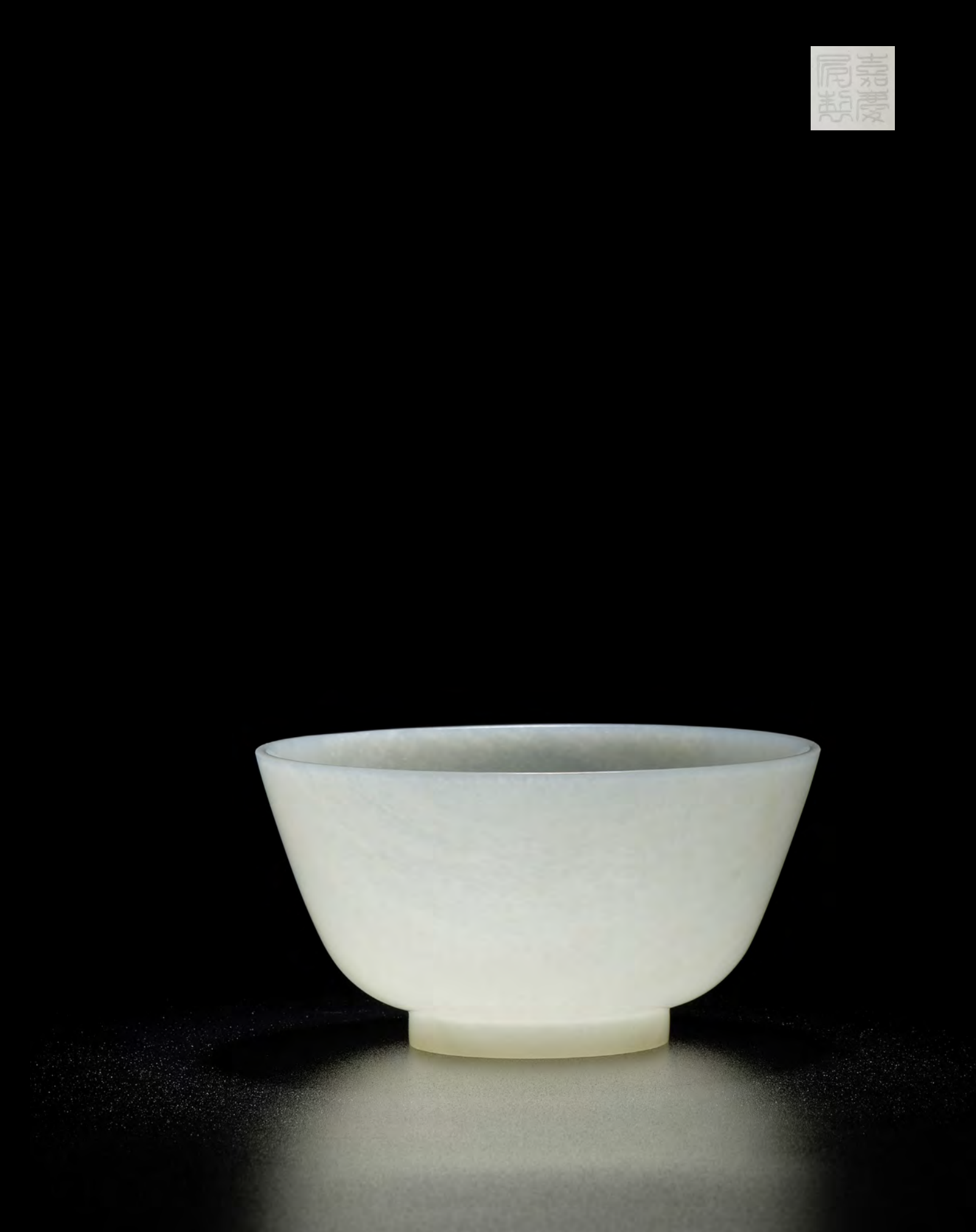
Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

Compare with a jade bowl, incised Jiaqing Yushang mark, 'Appreciated by the Jiaqing emperor', and of the period, in the collection of the Capital Museum, Beijing, illustrated in *Jade: Gems of Beijing Cultural Relics Series*, Beijing, 2002, p.202, pls.239-240. A pair of jade bowls, Jiaqing marks and period, is illustrated by J.Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p.400, pl.29:13.

A slightly larger bowl, Jiaqing four-character mark and period, was sold at Christie's Hong Kong, 30 May 2012, lot 3953.

此盌通體光素無紋飾，玉質溫潤凝淨，掏膛規整，打磨圓潤。嘉慶刻款白玉素盌較 少見，參看一件北京首都博物館藏「嘉慶御賞」楷書款白玉素盌，見《北京文物精粹大系—玉器卷》，北京，2002，圖版239-240，頁202；大英博物館藏十八世紀白玉盌一對亦資參考，見Jessica Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，頁400，圖版29:13。香港佳士得曾售出一件較此拍品大的嘉慶刻款白玉盌，2012年5月30日，拍品編號3953。



Fine views of the Seasons and Symbols of Peace: An Imperial Zun Vase with Landscapes in Yangcai Enamels on Celadon Ground

Qinghua Huang

Founder of the Tang-Ying Society and member of the Oriental Ceramic Society

A fine and rare Imperial porcelain of the Qianlong period, the present lot is potted in a lobed pear shape, decorated with landscapes associated with the Four Seasons, and inscribed with excerptions from Imperial poems. The landscapes and the poems here complement each other, and the lobed shape created by four concave lines running up and down bring to this magnificent object a feminine touch. Each of the lobed cartouches enclosing *yangcai* landscapes is gold-outlined, echoing the gold rim and ring-foot. The *zun* vase is covered both inside and out with a bright and delicate celadon glaze, often referred to as *dongqing* 冬青 by Chinese connoisseurs. A band of incised archaistic bronze motifs, consisting of pendent *ruyi* heads and upright lappets, adorns the rim and neck. Further upright lappets and a key-fret band resembling archaic dragon motifs are moulded around the ring-foot. On the celadon-glazed body, the four lobed panels of landscapes are surrounded by *ruyi* cloud scrolls. The various underglaze incisions of different techniques throughout the vessel have not only enhanced the lavishly enamelled landscapes in the cartouches, but also showcased the extraordinary refinement and elegance of Imperial porcelain of the Qianlong period.

The novel design of this *zun* vase is particularly revealed by its pair of elephant-head handles which were moulded separately from the vessel body. In Chinese, the image of elephants (*xiang* 象) combined with a vase (*ping* 瓶) forms a symbol of peace as they create the rebus *taiping youxiang* 太平有象 (the portent of a peaceful age). Here, the elephant heads are quite realistic with big ears and long trunks. The elephant trunks slightly arch away from the glazed surface, creating openings that give this solid vessel a delicate appearance. It was from the Qianlong period that the Imperial porcelain of the Qing dynasty started to feature elephant heads as vessel handles, and this *zun* vase may have been among the earliest vessels of this kind. The dating is consistent with the Qianlong seal mark on its base enclosed within the thick foot-ring, which is in seal script typical of the early Qianlong period, when the Imperial porcelain factory was under the supervision of Tang Ying.

The vivid landscapes in the four lobed cartouches are finely painted and vibrantly coloured. Each landscape can be associated with one of the Four Seasons, as detailed below.

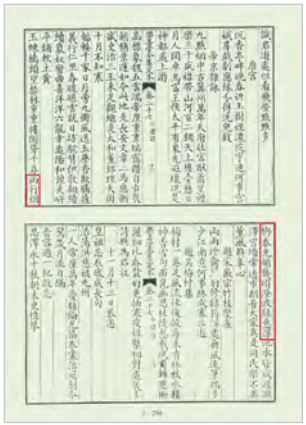


Fig.1 圖一

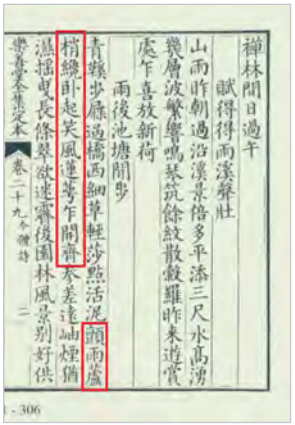


Fig.2 圖二

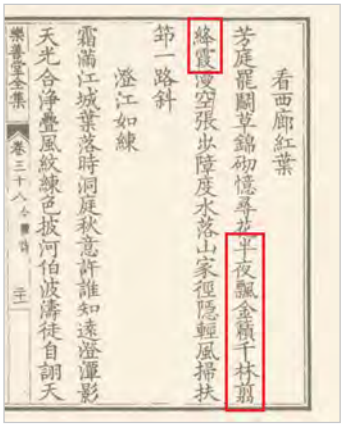


Fig.3 圖三

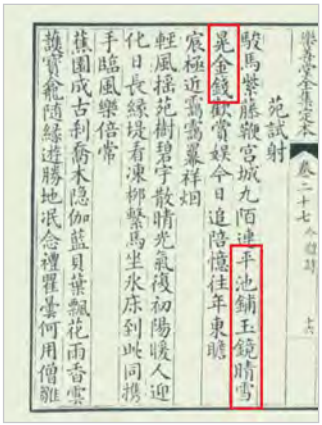


Fig.4 圖四

Spring

The first side depicts a mountainous river scene, with two people wandering on a stone bridge in the foreground, and pavilions in the background hidden in forested hills. The greenery all over the scene suggests a spring landscape here. The inscription in clerical script in the space above the landscape reads '*Beautiful Spring light caught between the two banks of misty willows, several ripples of deep green*,' followed by two square seals in iron red: *Qianlong* 乾隆 and Chenhan 宸翰 ('Literal works of the emperor'). These verses are excerpted from the *Dijing Zayong* 帝京雜詠 (Miscellaneous Tunes of the Imperial Capital) included in the *Leshantang Quanji* 樂善堂全集 (The Complete Works of the Leshan Hall), a collection of poems by the Qianlong emperor (fig.1).

Summer

The second landscape features a summer scene, in which a gentleman enjoys the blooming lotus from a pavilion in the foreground. To the left of the mountain stream, a steep path leads into peaks in the distant clouds. The inscription in running script here reads '*The trembling rain and bending reed tips, together with the laughing wind and lotus blossoms bloom all at once*,' also with the *Qianlong* and *Chenhan* seal marks. These lines come from the poem *Yuhou Chitang Xianbu* 雨後池塘閒步 (A casual walk by the pond after a shower) included in the *Leshantang Quanji* (fig.2).

Autumn

The third scene shows a colourful mountain landscape in autumn. Inscribed here is another poem excerption from the *Leshantang Quanji*, in clerical script, reading '*In the middle of the night the sound of golden pipes float, the thousand tree scrape at the deep red clouds*.' It is quoted from the Imperial poem *Kan Xilang Hongye* 看西廊紅葉 (Enjoying the autumn leaves in the west veranda) (fig.3). The two seals here are *Qianlong Chenhan* 乾隆宸翰 (Work of the Qianlong emperor) and *Weijing Weiyi* 唯精唯一 (Only the finest).

Winter

The last depiction is that of a winter landscape, in which a courtyard in the mountains is covered in snow. The only greenery here is the evergreen pine trees and bamboo. The two figures to the right provide the focal point. They are probably looking for plum blossoms in the snow from afar, which is also a celebrated theme in Chinese art. Followed also by the seals *Qianlong Chenhan* and *Weijing Weiyi*, the inscription here is in seal script, reading '*Jade mirrors laid down on the flat pond, gold coins swayed by clear snow*.' It is extracted from the poem *Dongzhi hou yiri tong ershisi shufu wudi you Xiyuan shishe* 冬至後一日同二十四叔父五弟遊西苑試射 (Shooting trials in the West Villa with Prince Xian and Prince He), which is also included in the *Leshantang Quanji* (fig.4).

Fig.5 Victoria and Albert Museum, London, two views
圖五 英國維多利亞及艾伯特博物館藏 ，兩面

Fig.6-1A&B Manchester Art Gallery, two views
圖六—1A及B 英國曼徹斯特藝術館，兩面

Three comparable examples have so far been identified from public or private collections.

1. A *zun* vase from the Salting bequest in the Victoria and Albert Museum, London (fig.5). George Salting (1830-1909) passed away in December 1909 and the *zun* vase was officially accessioned by the museum in 1910. See *Oriental Ceramics, The World's Great Collections*, colour plate no.48, volume 6 (Tokyo: Kodansha, 1982).

2. A *zun* vase (fig.6) previously in the collection of Captain Charles Oswald Liddell (1854-1941) and is now in the Manchester City Art Gallery. Liddell was born in Edinburgh, Scotland, and lived in China from 1877 to 1913. There was another *zun* vase with a similar profile but different decoration in Liddell's collection. The images at the front and back of this vase are hunting scenes instead of seasonal landscapes, whilst the narrow panels on the sides enclose one Imperial poem each. Both Liddell's *zun* vases are illustrated in the catalogue by Bluett & Sons Ltd., *The Liddell Collection of Old Chinese Porcelain*, London, 1929, nos.178 and 179.

3. Another very similar vase (fig.7) with landscapes and inscriptions is in the collection of the National Museum of China, illustrated in *Zhongguo guojia bowuguan: guancang wenwu yanjiu congshu - ciqi juan, qingdai* 中國國家博物館館藏文物研究叢書——瓷器卷·清代 (Studies of the Collections of the National Museum of China: Ceramics of the Qing dynasty), Shanghai, 2007, no.105.

The three *zun* vases listed above are very similar to the present one for sale at Bonhams (Lot 133) in terms of decorative style, pictorial composition, and the painted enamels. They all feature enamelled landscapes associated with the four seasons and accompanied by Imperial poems written respectively in four different types of scripts. However, the *zun* vase offered by Bonhams differ significantly from the other three in detail on the landscapes enclosed in lobed cartouches, as shown in the table below:

	Spring	Summer	Autumn	Winter
On the zun vases in the V&A, Manchester City Art Gallery, and the National Museum of China	There are two waterfalls on the left of the image Word order in the inscription: chengbo 澄波	There is no waterfall above the covered bridge, while on the right the clouds go up to the edge of the painting, dividing the mountains into two parts. Inscription is written in three lines.	The composition of the painting is less busy, with fewer buildings. The inscription is placed lower compared to that on Lot 133	There are fewer constructions in the courtyard compared to Lot 133, and no bamboo covered by snow in front of or behind the houses. The inscription is on the upper right.
On Lot 133	There is only one waterfall in the painting which is on the lower left. Word order in the inscription: bocheng 波澄	There is waterfall above the covered bridge, while on the right the clouds do not go up to the edge of the painting. Inscription is written in four lines.	The composition is rich in layers with several constructions and views in different distance. The inscription is placed on the upper left.	There are quite a few more constructions in the courtyard than on the three other examples. The courtyard is surrounded by bamboo covered in snow. The inscription is placed on the top.

Fig. 6-1,2,3,4 Manchester Art Gallery, four views
圖六—1、2、3、4 英國曼徹斯特藝術館，四面

In light of the comparison, it seems clear to the author that **Lot 133 may have been the earlier one among the four similar zun vases, with the paintings and inscriptions on it being the prototypes of the other three.**

Judging from the writing of the inscriptions and the characteristics of the underglaze incised decoration, it is likely that the bodies of all four *zun* vases were fired in the same batch. However, it was the rule of the Imperial porcelain factory when it came to important commissions to fully decorate one selected piece as a trial for approval by the Superintendent. Once approved, this object would be used as the official sample for the official firing. Such a sample piece is referred to as the ***ciyang*** 瓷樣 (the porcelain template or sample) within the Imperial kiln.

The use of *ciyang* was a new approach applied by the Qing dynasty Imperial kiln, the purpose of which was to seek the approval of the Superintendent to initiate the formal firing. As a result, much thought and time was often devoted to the production of the *ciyang*, and the artistic standard of such trial pieces would by no means be inferior to the finished products from the official firing. The ample *ciyang* so far found dated to the Yongzheng and Qianlong periods have indeed indicated the capabilities of the Imperial kiln to design and innovate, at this time under the leadership of Tang Ying, and its dynamic and effective management system.

According to the *Tao Cheng Jishibei* 陶成紀事碑 (Commemorative Stele on Ceramic Production) on the 13th year of the Yongzheng reign, '*… on the second and the 16th day of each month, ciyang in quantities ranging from a dozen to six or seven would be submitted to Mr Nian, the chief officer of Huaiguan…*' This suggests that the practise of *ciyang* was well executed throughout, with two batches of *ciyang* being sent each month to Nian Xiyao, the then Superintendent of the Imperial kiln. After having received Nian's approval or based on his instructions, the Imperial kiln would then start to fire the official batch. In the fourth year of the Qianlong reign, Tang Ying took over the position as the Superintendent of the Imperial kiln in Jiujiang. From then on, *ciyang* were sent to Tang instead.

Besides being a prototype, some trial pieces of important commissions during the Yongzheng and Qianlong periods would also be sent to the court together with the official products. Some of them were even deemed one-of-a-kind treasures due to features found only in them.

Given the similarities among the three *zun* vases mentioned above, it is clear that they were made based on the same template. In contrast, although Lot 133 is similar to the other three, it presents many differences in detail, which can only be explained if it was made as a template for the rest. If it was a later copy, it would have faithfully followed the existing examples to avoid obvious errors and would never have deviated so much from the original design. Therefore, Lot 133 is of high academic value as an important example of the *ciyang* of the Qing dynasty Imperial kiln.

For such an important Imperial item, there must be archives in Qing Court for it. Indeed, there are three known records in the *Archives of the workshop of the Imperial Household Department* in which *zun* vases in a lobed pear shape with elephant-head handles are mentioned.

1. An entry from the 12th year of the Qianlong reign says, '*On the 26th day of the eleventh month, the siku controller Bai Shixiu reported that general manager Liu Cangzhou handed over a pair of yangcai zun vases with elephant handles and decorated with four roundels with landscapes on celadon ground …and the imperial decree to display them in the Old Summer Palace by seasons. Noted…The pair of yangcai zun vases were handed over to Baitangga (a general servant) Fu Lu to be taken to the Old Summer Palace. Safely received*.'

2. Another entry from the 12th year of the Qianlong reign says, '*On the 26th day of the eleventh month, the siku controller Bai Shixiu and chief eunuch Samha handed [numerous porcelains in a variety of types and designs] to general manager Liu Cangzhou to present to the emperor, who ordered to keep a pair of yangcai zun vases with elephant handles and decorated with four roundels with landscapes on celadon ground [and some other items] and send the rest to storage of the Old Summer Palace*.'

3. An entry in the *Archives* from the 13th year of the Qianlong reign says, '*On the 28th day of the eleventh month, the siku controller Bai Shixiu and chief eunuch Samha handed over [numerous porcelains in a variety of types and designs] to chief officer Liu Cangzhou to present to the emperor, who ordered to keep a pair of moon-flasks, a pair of celestial globe vase, and a pair of zun vases with elephant-head handles and seasonal chrysanthemums. The rest should be sent to storage*.'

Fig.7-1&2 National Museum of China, two views
圖七—1及二 中國國家博物館，兩面

Although the first two entries listed above were recorded on the same page and referred to the same time, location and staff, it is not the convention of the Qing Court to record the same event twice. These two entries are apparently for two different events (**figs.8 and 9**).

It is, therefore, clear from these two entries that Tang Ying has presented in total four '*yangcai zun* vases with elephant handles decorated with four roundels with landscapes on celadon ground' in the autumn tribute in the eleventh month of the 12th year of the Qianlong reign. Moreover, it was the Qianlong emperor's order that a pair of them be sent to the Old Summer Palace (where they were received on the nineth day of the first month the year after) for seasonal display, whilst the other two were to be kept in the Forbidden City. The number of the '*yangcai zun* vases with elephant handles and decorated with four roundels with landscapes on celadon ground' recorded in the *Archives* exactly corresponds to the number of such vessels still in existence.

In addition, the '*zun* vases with elephant-head handles and seasonal chrysanthemums' mentioned in the third entry listed above also correspond to two surviving *zun* vases today. One is in the Salting bequest in the Victoria and Albert Museum (**fig.10**), and the other (**fig.11**) was previously owned by Mr Shaw Swee Chuang in Hong Kong (see *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, plates 108) and sold by Sotheby's Hong Kong in December 2015, lot 3122.

As indicated by the *Archives*, the enamelled decoration on Lot 133 is the so-called *yangcai*. According to the research by Liao Baoxiu, a historian at the National Palace Museum Taipei, one of the important distinctions between *yangcai* and *falangcai* of the Qianlong period is the inscriptions and seals on such objects. Whilst *yangcai* objects are usually inscribed with Imperial poems and marked with seals that signify the emperor, such as *Qian, Long, Qianlong Chenhan, and Weijing Weiyi*, *falangcai* wares are often accompanied with verses from the earlier Sui, Tang, Song, or Ming dynasties and unofficial or personal seals. Liao's research has, therefore, also confirmed that Lot 133 is an Imperial *yangcai* porcelain.

In the Qing dynasty, it was from the Qianlong period that Imperial poems started to be applied to Imperial porcelain. Such practise was developed by Tang Ying, the then Superintendent of the Imperial kiln. These specially inscribed objects have eventually evolved into time-honoured treasures. According to the *Archives*, porcelains inscribed with poems by the Qianlong emperor were first fired in the seventh year of the Qianglong reign. It was a brand-new genre at the time to decorate *yangcai* porcelain, a favourite ceramic type of the Qianlong emperor, with Imperial poems. Porcelains of this type were intended exclusively for Imperial use, and their production was supervised by Tang Ying with the utmost care. The production of these porcelains peaked between the seventh and twenty-first year of the Qianlong reign. On their bases are often marks in underglaze blue, which appeared earlier than marks in iron red.

The Imperial poems applied to these *yangcai* porcelains come from both works by the Qianlong emperor after his accession to the throne and those composed when he was still a prince. In other words, these poms are mainly from two collections of Imperial poems, *Qing Gaozong Yuzhi Shiwenji* 清高宗御製詩文集 (Anthology of Imperial Qianlong poems and text) and *Yuzhi Leshantang Quanji* 御製樂善堂全集 (The Complete Works of Leshan Hall). The latter includes poems by the Qianlong emperor when he was still a prince. It has a total of 44 volumes and was first printed and published in the second year of the Qianlong reign (1737).

According to the *Archives*, the Qianlong emperor decreed in the 17th year of his reign (1752) that, '*…the general manager Wang Changgui bring four sets of imperial poems, which should be, following the imperial decree, handed over to Tang Ying. He should choose poems from these sets when needed for future porcelain production, instead of using those from the Leshantang collection*.'

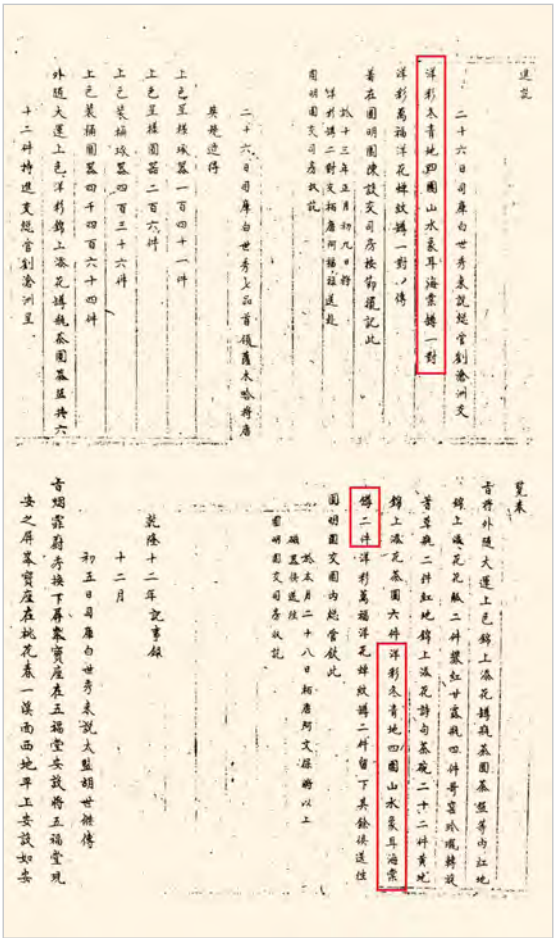


Fig 8 top Fig 9 bottom
圖八 上 圖九下

Therefore, it is clear that the Imperial poems on Imperial porcelains made prior to the 17th year of the Qianlong reign mainly came from the 1737 edition of *Leshantang Quanji*, while porcelains made afterwards are mainly inscribed with poems made after the emperor's accession to the throne. Such changes can also be seen among other porcelains inscribed with Imperial poems. However, the Qianlong emperor decreed a major revision of the *Leshantang Quanji* in the 23rd year of his reign (1758) and renamed the collection as *Yuzhi Leshantang Quanji Dingben* 御製樂善堂全集定本 (The Final Edition of the Complete Works of Leshan Hall). It is noted that '[*the new edition] is only two-third or even half of the original version*.' In other words, the 'final edition' is nearly half the size of the first, with 239 poems removed. This major revision is also why some poems on a number of surviving Qianlong Imperial porcelains cannot be found in the 1758 edition of the *Leshantang*.

However, one of the poems inscribed on Lot 133 is still slightly different from the original text, with the phrase *chengbo* 澄波 (clear waves) written instead as *bocheng* 波澄 (waves of clarity). How should this be understood? First of all, this may have indeed been an error by the craftsman. However, it has not changed the original connotation of the poem. The two phrases, though appear in different word order, mean essentially the same, and both can be found in the Qianlong emperor's poems. Therefore, it is not a particularly significant mistake.

Secondly, the Imperial kiln during the Qianlong period had quite an effective system for correcting such errors, and, technically, it would have been relatively simple to change overglaze decoration before firing, despite the risk of damaging other painted decoration around it. This misplaced word order here was not corrected probably because even the management of the Imperial kiln did not consider it a fault worthy of correction. Indeed, we can see a number of such errors on several other Imperial porcelains. For example, a vase in the Palace Museum, Beijing is inscribed with the line *Baocan chunhui qiupa* 飽餐春卉秋葩 (Feasting on autumn flowers and spring flowers), whilst the original poem reads *Baocan qiuhui chunpa* 飽餐秋卉春葩 (Feasting on Spring flowers and autumn flowers). See the *Gugong Bowuyuan Cang Yuzhishi Taociqi* 故宮博物院藏御製詩陶瓷器 (Poem and Porcelain: The Yu Zhi Shi Ceramics in the Palace Museum), Beijing, 2016, pl.56, pp.178 and 179. However, the artistic brilliance of these porcelains cannot not be overshadowed by such minor imperfections.

Combining Imperial poetry with the art of Imperial porcelain, the present vase demonstrates the wonders of both poetry and painting, as well as the aesthetics of calligraphy and seals. The significance of this object is further attested to by the fact that it is documented in the Qing Court Archives, as a masterpiece of the Imperial kiln produced under the leadership of the celebrated Tang Ying. Its special role as a *ciyang* sample contributes further to its importance, making it a classic in the history of porcelain manufacture in Jingdezhen.

四時佳景 瑞象太平
清乾隆 御制洋彩冬青地四團山水象耳海棠罇考証

黃清華
唐英學社創辦人
英國東方陶瓷學會會員

本品為乾隆御瓷之珍罕佳器，涵貯四季之景，御題贊詠，詩畫互彰，名重一時，擬取四瓣海棠花為形，別致而新穎，四道起伏的凹線貫通上下，化雄壯之氣於柔美之中。每一個開光外框均描金裝飾，與口沿、圈足一致，彼此呼應。全器內外皆施冬青釉，其色粉嫩怡人，麗質非凡。口沿與耳飾之際飾以釉下凸雕摹古蟬翼青銅紋樣，圈足外側則是四組博古夔龍、花瓣狀紋樣，器身開光以外之處皆暗刻祥雲，迤邐多姿。釉下淺剔刻和陰刻工藝相結合的裝飾，無不精細入微，且層次豐富，含蓄自然，既烘托開光內彩繪山水詩文為主角的視覺效果，同時又能處處展現乾隆御瓷非同凡響的精致與貴氣。

本品為創新之器，成型工藝有別於常見之物，其貼飾二象首為耳，寓意瑞景盛世，太平有象。象首甚為寫實，大耳長鼻，鼻管微拱，留空隙於胎面，令造型敦實端庄之下俏見玲瓏之姿。清宮御瓷運用象首為耳乃始於乾隆一朝，本品應為同類最早器皿之一。圈足隨型而起，足牆平切寬厚，胎骨堅致瑩潤，內書六字篆款，規整硬朗，筆道遒勁，章法精到，是為乾隆早期唐窯篆款之典型風格。

紋飾設計方面則更顯匠心獨具，開光內以洋彩繪四季勝景，設色鮮妍佳妙，依其四時序列分説如下：

春

翠柳依依，碧波粼粼，山野之中，樓閣隱現，石橋之上，故人相聚。群山起伏，春意蕩漾。上方留空處題寫，詩句為「兩行煙柳春光媚 幾頃澄波 意深」，以隸書寫就，后鈐礬紅陰陽二章「乾隆」、「宸翰」，其出處為《樂善堂全集定本》卷二十七· 今體詩之《帝京雜詠》。（圖1 ）

夏

遠山疊翠，白雲繚繞，曲徑通幽，廊橋攬勝，高士默坐，水榭賞荷，鬧中取靜，恬然自得。左上方留空處題寫，詩句為「顫雨蘆梢纔臥起，笑風蓮萼乍開齊」，以行書寫就，后鈐礬紅陰陽二章「乾隆」、「宸翰」，其出處為《樂善堂全集定本》卷二十九· 今體詩之《雨後池塘閒 》。（圖 2）

秋

曠野蕭蕭，層林盡染，高士訪友，故人情深，山寺鐘聲，秋思無邊。左上方留空處題寫，詩句為「半夜飄金籟 千林翦絳霞 」，以隸書寫就，后鈐礬紅陰陽二章「乾隆宸翰」、「惟精惟一」，其出處為乾隆二年本《御製樂善堂全集》卷三十八· 今體詩之《看西廊紅葉》。（圖 3）

冬

冬雪初霽，天地蒼茫，數間茅廬，隱於其中，積雪壓竹，蒼鬆遒勁，傲雪凌霜，。庭院之外，主仆相隨，踏雪尋梅。所繪人物雖小，卻是構圖的點睛之處，呼應文人欣喜追求的清雅意境。

上方留空處題寫，詩句為「平池鋪玉鏡 晴雪晃金錢」，以篆體寫就，后鈐礬紅陰陽二章「乾隆宸翰」、「惟精惟一」，其出處為《樂善堂全集定本》卷二十七· 今體詩之《冬至後一日同二十四叔父五弟 西苑試射》。（圖 4）

檢閱當前公私典藏，與本品相屬同類的乾隆御瓷重器共有三例：
1、英國V&A博物館藏品（圖5 ），來源於是蘇廷(GeorgeSalting’1835—1909)饋贈之物，蘇氏於西元1909年12月辭世，其藏品於西元1910年正式移交入藏，著錄於《東洋陶瓷大觀》第6卷《維多利亞與阿爾伯特博物館》彩圖版48（東京：1982，講談社）

2、英國曼徹斯特美術館藏品（圖 6），來源於李德爾上校(Captain Charles Oswald Liddell，1854-1941)舊藏。李氏生於蘇格蘭愛丁堡，曾於西元1877至西元1913年期間旅居中國。李氏尚藏一件造型相同而裝飾題材有異者（圖6-1A及B ），前后繪畫狩獵圖，左右則是二首御題詩，此兩件藏品曾發表於布氏父子公司(Bluett& Sons)出版的The Liddell Collection of Old Chinese Porcelain)圖見編號178及179(倫敦:1929)。

3、中國國家博物館藏品（圖7 ），同見《中國國家博物館館藏文物研究叢書——瓷器卷· 清代》編號105(上海:2007)。

本品與前述三例在裝飾風格、內容布局和彩料特性方面，彼此一致，皆是以春夏秋冬四季風景展開，並輔以四體書法御製詩文裝飾。每一個開光內畫面細節，前三例幾乎是一模一樣的，但是，本品與之皆有顯著的不同，彼此差異之處，詳見下表：

	春	夏	秋	冬
已知三例	左邊則是上下遠近兩處瀑布 詩句字序：澄波	廊橋上沒有瀑布 右邊流雲隔斷了上下山石 詩句排序：三行（豎排）	樓閣少 構圖疏朗，益見秋野清曠之氣 詩句位置左邊下移	庭院內茅舍數量少 房前屋后沒有積雪壓竹 詩句位置居中上頂
本次拍品	左邊下方只有一處瀑布 詩句字序：波澄	廊桥上有瀑布 右邊流雲隔斷了上下山石 詩句排序：四行（豎排）	樓閣多 構圖前中遠景俱備，視覺層次豐富 詩句位置左邊上頂	庭院內茅舍數量多 房前屋后皆有積雪壓竹 詩句位置居右下移

Fig.10 Victoria and Albert Museum, London
圖十 英國維多利亞與阿爾伯特博物館藏

綜前所述，看出來本品與前三例的關系：**本品彩繪成器在先，前三例是在參照本品的基礎上改變和調整**。因此，本品作為瓷樣的特征越發明確。

就目前所知寫款特征和釉下剔刻工藝判斷表明，它們瓷胎燒造都是完成於同一時間，只是基於御窯廠創製重器的原則和工序，必須選出其中的一件，先行添加彩繪燒製，作為同類的標准件，供督陶官審定和后面數件正式燒造的前提，該試燒件在清代御窯廠內稱之為「**瓷樣**」。

瓷樣，是清代御窯廠一個新構思、新設計的實踐結果，其目的就是為了獲得督陶官的認可和允諾，啟動正式燒造，因此，瓷樣往往有充分的時間研究、謀劃，投入更多的精力為之，藝術水准一點不會低於正式燒造的成品。雍乾二朝瓷樣較多，充分反映了此時御窯廠在唐英的引領下銳意進取、勇於創新，御瓷燒造管理機制富具活力！

根據雍正十三年唐英《陶成紀事碑》記載：「至於每月初二、十六兩期解送淮關總管年處，呈樣或十數件、或六七件不等在外」表明從雍正朝開始，瓷樣制度貫徹得非常好，每月兩次送達江蘇淮安關監督兼督陶官年希堯那裡，待其審閱之后，御窯廠這邊再依原瓷樣或修改意見開啟正式燒造。乾隆四年以后，唐英奉命移職九江關，御窯廠做好了瓷樣，就往九江關衙署送檢，供唐英雋公大人審閱。

瓷樣待督陶官審閱完畢之后，會同修改意見一並送回御窯廠，作為后續正式燒造的標准參照物，特別是雍乾二朝一些重器的瓷樣，往往也隨正式成品入宮，成為御用之物，更因為自身一些獨特少有的特點，成為獨一無二的珍品。

正因為前三例的四面紋飾存在高度的一致性，可見其所依的粉本是相同的，是在標准件的基礎上燒製而成，反觀本品，雖與之較為類近，但是，處處存在明顯的細節差異，唯有以瓷樣之性質解釋方可通暢。若是后世有意摹仿，必定是一對一的仔細臨摹，絕不敢偏離原物，隨便出現明顯錯誤。因此，本品的學術價值非常重大，是研究清代御窯瓷器瓷樣制度的重要實例。

作為如此重要的乾隆御瓷代表佳器，必定為當時清宮檔案所記，目前檢閱清宮檔案關於象耳海棠罇的記載有三處：

（一）

（十一月）二十六日司庫白世秀來 管劉滄州交洋彩冬青地四團山水象耳海棠罇一對、洋彩萬福洋花蟬紋罇一對，傳著在圓明園陳設交司房按節擺，記此。

（於十三年正月初九日將洋彩罇二對交栢唐阿福祿送赴圓明園交司房收訖）

乾隆十二年造辦處活計庫· 各作成做活計清檔· 記事錄

（二）

（十一月）二十六日司庫白世秀七品首領薩木哈將唐英燒造得上色呈樣琢器一百四十一件、上色呈樣圓器二百六件、上色裝桶圓器四百三十六件、上色裝桶圓器四千四百六十四件、外隨大運上色洋彩錦上添花罇瓶茶圓茶盤共六十二件持進，交 管劉滄州呈覽，奉 將外隨大運上色錦上添花罇瓶茶圓茶盌等內紅地錦上添花花觚二件、礬紅甘露瓶四件、哥窯玲瓏轉旋耆草瓶二件、紅地錦上添花詩句茶碗二十二件、黃地錦上添花茶圓六件、洋彩冬青地四團山水象耳海棠罇二件、洋彩萬福洋花蟬紋罇二件留下，其餘俱送往圓明園交園內 管。欽此！

（於本月二十八日栢唐阿文保將以上磁器俱送往圓明園交司房收訖）

乾隆十二年造辦處活計庫· 各作成做活計清檔· 記事錄

（三）

（十一月）二十八日司庫白世秀 子七品首領薩木哈將唐英 造得上色呈樣罇瓶罐等共一百二十七件、上色呈樣盤碗鍾碟等共二百二十四件、上色裝桶罇瓶罐等共四百六十七件、上色裝桶盤盌鍾碟等共四千七百三十八件持進，交 管劉滄洲呈覽，奉 將冬青馬掛瓶一對、霽青天球罇一對、雙象耳四季菊花瓶一對留下，其餘俱交司房。欽此！

乾隆十三年造辦處活計庫· 各作成做活計清檔· 記事錄

所列舉的檔案一和檔案二，分別記錄在同一頁紙上，它們發生時間、地點、涉及的當事人都是一致，依照清宮造辦處檔案文書記錄的慣例，同一件事情，不會重復記錄兩次並放在一起，加之后續處理的時間各自不相同，更加証明，檔案一和檔案二是分別記錄著兩件事。（圖8 、圖9 ）

由此可知，乾隆十二年十一月秋季貢瓷當中，唐英當時一共上貢了四件洋彩冬青地四團山水象耳海棠罇，並獲得乾隆皇帝准許，安排其中一對在乾隆十三年正月初九交付圓明園用於陳設，另外兩件，則留在紫禁城內。檔案記載的數量正好與現存於世的「洋彩冬青地四團山水象耳海棠罇」對應上。

Fig. 11-1&2 The Alan Chuang Collection, Hong Kong
圖十一—1及2香港莊氏舊藏

檔案三其中所載「雙象耳四季菊花瓶一對」均可與當今存世實物對應：一件是英國維多利亞與阿爾伯特博物館藏品，來自蘇廷(George Salting，1835—1909)舊藏。（圖 10）另一件為香江莊氏舊藏，著錄於《莊紹綏收藏中國瓷器》圖版108號，香港，2009年，后經香港佳士得釋出，記錄為香港佳士得2015年12月02日《重要中國瓷器及工藝精品專場》第3122號拍品。（圖11）

清宮檔案所載的原始名稱清晰表明，本品彩繪性質歸屬為洋彩。根據台北故宮博物院廖寶秀女史的研究認為，區分乾隆時期洋彩與琺瑯彩的重要依據之一就是瓷器上題詩、印記的不同，前者多裝飾乾隆皇帝的御制詩文，后鈐代表皇帝身份的「乾」、「隆」，「乾隆宸翰」，「惟精惟一」等印璽；后者則是多擇隋、唐、宋、明人的詩句，后鈐與詩句內容相關的閑章。依據此論斷，也充分証明本品所使用的詩句與印章，無不契合廖女史的研究觀點。

有清一代，在御瓷上運用當今皇帝御製詩文裝飾始於乾隆朝，這一瓷藝的創新是由榷陶官唐英承命完成並將之發展成為一代瓷苑珍品。據《內務府造辦處活計檔》記載，乾隆御窯第一次燒造御製詩文器皿為乾隆七年。在乾隆皇帝喜歡的洋彩瓷器裝飾乾隆御製詩文，從而形成清代御瓷一個全新的品類，是當時唐英最虔誠督造的御物，也是乾隆皇帝御用的絕對標志。從乾隆七年起至乾隆二十一年的十四年期間，是洋彩御製詩文御瓷燒造的高峰時期，底款往往是青花寫款，乾隆洋彩瓷器上，青花寫款出現應該早於礬紅寫款。

乾隆御窯裝飾所使用弘歷本人的詩文，既來自弘歷登基以后所寫的御製詩，還包括弘歷身為皇子時期的作品，即是其詩作分別來源於《清高宗御製詩文集》和《御製樂善堂全集》。在唐英榷陶時期，御瓷所用詩文大多出自乾隆二年刊本的《御製樂善堂全集》。《御製樂善堂全集》是弘歷居藩期間詩文作品的結集，乾隆二年（西元1737）奉諭旨由武英殿雕梓發行的。全書凡四十四卷，是刊行於世《御製樂善堂全集》的第一個正式版本（初刊本）。

根據乾隆朝內務府活計文件記載，乾隆十七年（西元1752）乾隆皇帝曾對造辦處下旨：

「總管王常貴交御製詩四套。傳旨：著賞唐英，嗣后燒造磁器，應用詩之處即用此詩撿選燒造，不必用《樂善堂》詩文。欽此。」

由此可知，乾隆十七年以前官窯上的御製詩主要來源於乾隆二年本《御製樂善堂全集》，十七年之后則改為以乾隆皇帝登基后所作的詩文為主。這前后的變化，在現存的御製詩文瓷器中皆得以印証。乾隆二十三年，乾隆皇帝降旨改訂《樂善堂全集》，命為《御製樂善堂全集定本》，「較之《全集》，存者十之五六云」，即是定本比初刊本減少接近一半的內容，刪去了 239 首詩。正基於此變故，目前清宮現存一些乾隆御瓷上的御製詩文在乾隆二十三年本《御製樂善堂全集定本》中不見著錄。

至於本品裝飾詩文之一「幾頃波澄緑意深」與御製詩原文「幾頃澄波緑意深」有出入，如何看待此差異？首先，這確實屬於工匠寫錯，雖然形式上違背了乾隆御製詩的原貌，但是，沒有改動其本義。澄，所指水靜而清，澄波，意為清波，在乾隆御製詩文當中出現多達152處，而波澄，其義與澄波相同，在乾隆御製詩文當中出現多達69處。因此，並沒有形成特別難堪或嚴重的後果。

第二，按照乾隆朝御瓷燒造工序和御窯廠管理方式，皆有對應的檢查和糾錯機制。作為釉上彩繪裝飾，在沒有入爐烘烤之前，其實都可以修改或糾正任何錯誤的文字，技術層面不存在問題，只是在修改涂抹之中容易存在損及其他彩繪裝飾的風險。本品詩句雖然有錯，但是，依然燒造成功，可見，御窯廠的管理高層，不覺得這是一個嚴重的失誤。同樣的事例也不止一二例，比如乾隆皇帝著名的御製詩《詠挂瓶》前二句為「靜歷黃圖紫塞，飽參秋卉春葩」，對應北京故宮博物院藏清宮舊藏【清乾隆 紫地粉彩開光題詩勾蓮紋螭耳壁瓶一對】則是寫成「飽參春卉秋葩」，春秋二字位置互換，本義變化不大，參見《故宮博物院藏御製詩陶瓷器》圖版56，頁178、179，故宮出版社，北京，2016。因此，這微小瑕疵不掩其藝術光芒。

本品融匯乾隆皇帝的詩情與御瓷藝術為一體，兼得詩畫之妙與書印之美，並為清宮檔案所著錄，堪稱可貴，也是督陶官唐英竭力專注窯事、銳意創新的心血力作。作為瓷樣的特殊身份，其品格不凡，早已成為景德鎮明清陶瓷史上永遠傳頌的經典！

兩堤煙柳行光裏
一片春意深綠波

133

A MAGNIFICENT AND RARE *YANGCAI* PAINTED 'IMPERIAL POEMS AND LANDSCAPES' INCISED CELADON-GROUND LOBED OVAL VASE

Qianlong seal mark and of the period

Exquisitely potted of lobed pear shape rising from a spreading foot moulded with key-fret band and upright lappets, the celadon-glazed body incised with *ruyi*-head clouds around four lobed panels enclosing famille rose mountainous landscape scenes with various trees and pavilions, and poetic inscriptions, all beneath a pendent *ruyi*-head band and upright lappets on the flaring neck flanked by a pair of gilt elephant-head handles.

35.5cm (14in) high.

HKD6,000,000 - 8,000,000
US$760,000 - 1,000,000

清乾隆 御製詩洋彩冬青地四團山水象耳海棠罇
青花「大清乾隆年製」六字篆書款

Provenance: A European private collection

來源：歐洲私人收藏

兩堤煙柳正春光
一片新詞人好景
深綠波纖纖

It is rare to find a famille rose and celadon-glazed vase of this shape and design. The present lot is particularly striking in its lustrous glaze, exquisitely painted panels and combination of carved and moulded decorative motifs. The present lot displays the very high level of quality achieved by craftsmen working at the Imperial kilns at Jingdezhen during the reign of the Qianlong emperor.

Tang Ying, the famed superintendent at Jingdezhen during the Yongzheng and Qianlong reigns, strove for technical and artistic perfection, and wares made under his supervision are renowned for their stylistic variety and exceptional quality. The sophistication and deliberate employment in the Yongzheng and early Qianlong periods of carefully varied types of celadon glaze to achieve quite different aesthetic results appear to reflect the emperor's particular interest in this glaze colour. The specific celadon glaze used for vases of this type is a bright sea-green, which Chinese connoisseurs designate as *douqing*, which achieves a distinct contrast between the ground and relief designs.

The paintings in the four medallions depict four landscapes, each associated with one of the four seasons and with a short poem by the Qianlong emperor; they read:

兩行煙柳春光媚，幾頃澄波綠意深
Beautiful Spring light caught between the two banks of misty willows,
several ripples of deep green.
「乾隆」、「宸翰」方印

平池鋪玉鏡，晴雪晃金錢
Jade mirrors laid down on the flat pond, gold coins swayed by clear snow.
「乾隆宸翰」、「惟精惟一」方印

顫雨蘆梢纔卧起，笑風蓮萼乍開齊
The trembling rain and bending reed tips, together with the laughing wind and lotus blossoms bloom all at once.
「乾隆」、「宸翰」方印

半夜飄金籟，千林翦絳霞
In the middle of the night the sound of golden pipes float, the thousand tree scrape at the deep red clouds
「乾隆宸翰」、「惟精惟一」方印

The four poems are all included in the *Leshan tang quanji* (The Complete Works of Leshan Hall), the collected poems of the Qianlong emperor. The last poem, however, was deleted from the later edition of the collection in the 23rd year of the Qianlong emperor's reign. Therefore, the poems on this vase must have been based on the 40-volume 'Complete Works of Leshan Hall' published in the Hall of Martial Valour in the second year of Qianlong emporor's reign (1737). Leshan Hall was the reading room of the Qianlong emperor when he was a prince. In the Autumn of the 8th year

of Yongzheng, the prince compiled his writings including essays, prefaces and poems etc., into fourteen volumes. By the time he became the Qianlong emperor however, his writings grew to fill 40 volumes. In the 23rd year of his reign, however, Qianlong felt that many of the writings were unsatisfactory and deleted much of his work, so that the 'Complete Works of Leshan Hall' were slimmed down to 30 volumes.

According to the Qing archives: 'On the 11th day of the 8th month, the 7th year of Qianlong, the order was issued... The Imperial poems and paintings for decorating a jar are very good. Tang Ying should not only manufacture this on jars, but also other vases with similar designs of landscape, flowers and Imperial poems.' See *Qing gong neiwufu zaobanchu dang'an zonghui* [The Collection of Archives of the Office of the Ministry of Internal Affairs of the Qing Palace], Beijing, 2005, vol.11, p.74. This record is the earliest evidence that the Qianlong emperor ordered a large number of porcelains fired with his Leshan Hall Imperial poems.

According to the Qing Archives: 'On the 16th day of the 10th month of the 17th year of the Qianlong reign, Bai Shixiu gave four volumes of Imperial poems to the general manager Wang Changgui, and he gave them to Tang Ying to use on the firing of porcelain. He was told to select poems in the future from these volumes and not the Leshan Hall collection', see *Ibid*., vol.18, p.84. The four volumes mentioned in the record are in fact the *Yuzhi shi chu ji*, published in the 14th year of the Qianlong reign. From this we can see that this was the last time when poems from the Leshan Tang collection were used.

Therefore, the present lot was most probably fired, at the latest, by the 17th year of the Qianlong reign. Establishing the earliest date at which it could have been fired however is not as easy to define. It is possible that prior to the seventh year of Qianlong, porcelain with Imperial poems were fired. According to the Qing Archives, On the 26th day of the 11th month of the 12th year of Qianlong, 'Bai Shixiu said that on the 26th, Liu Cangzhou, the general manager, handed over a pair of *Yangcai zun* vases with elephant handles and decorated with four roundels with landscapes.' See *Ibid*., vol.15, p.85. The description of the vase in the record appears to match very closely with the present lot.

One poem on the vase does also appear to contain a variation from the published original. In the view of Spring, the characters *bo cheng* (波澄), are reversed from the original *cheng bo* (澄波) in the *Leshan tang quanji*. Mistakes such as these are quite common on porcelain. This could either be a mistake by the craftsman, or that the artist was copying a manuscript has made mistakes. Several other examples of porcelain with these variations

of Imperial poems can be seen illustrated in *Poem and Prcelain: The Yu Zhi Shi Ceramics in the Palace Museum*, Beijing, 2016, nos.22, 37 and 56; including one vase in the Palace Museum Beijing, inscribed with the line '飽餐春卉秋葩' which may be translated as 'Feasting on autumn flowers and spring flowers. The published poem however, is written '飽餐秋卉春葩', 'Feasting on Spring flowers and autumn flowers', in the *Yuzhi shi er ji*, vol.16, p.5. Another example is a vase with the poem '問風晷悉農桑候' 'Ask the wind about the time of sowing', but which originally in the published anthology *Yuzhi shi er ji*, vol.2, p.10, is written: '問風晷先農桑候' 'Ask the wind if it knows of the time of sowing'. Another vase has the poem 劉院何能借問程, 'How could ask the direction from Liu Yuan' but which originally was '劉阮何能借問程' 'How could ask the direction from Liu Ruan' in *Leshan tang quanji dingben*, vol.30, p.6.

See a very similar vase, Qianlong seal mark and period, with the same landscape and poem by the Qianlong emperor, in the Victoria and Albert Museum, London, the Salting Bequest, illustrated by J.Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl.68. Another very similar vase with landscapes and inscriptions, Qianlong seal mark and of the period, is in the National Museum of China, illustrated in *Zhongguo guojia bowuguan: guancang wenwu yanjiu congshu - ciqi juan, qingdai*, Shanghai, 2007, no.105.

Two other vases, one with the same decoration, Qianlong seal marks and of the period, originally from the Liddell collection, in the Manchester City Art Gallery (acc.nos. 1947.534 and 1947.535), are illustrated in the catalogue by Bluett & Sons Ltd., *The Liddell Collection of Old Chinese Porcelain*, London, 1929, nos.178 and 179. Compare also with a similar celadon-ground famille rose vase with panels of four seasons flowers, Qianlong seal mark and of the period, in the Victoria and Albert Museum, London, acc.no.: C.1465-1910.

壺身成海棠形，圓唇，口外侈，束頸，兩側飾象耳鋪首，圓鼓腹略下垂，圈足外撇，口沿、象耳，足圈，開光邊線施金彩，頸部胎體陽刻仰面如意蕉葉紋一周，其下飾鼓釘紋一周，再下雕俯面如意蕉葉紋一周，腹部則滿刻陰線雲蝠紋，圈足腰身陽刻菊瓣紋一周，其下飾拐子紋一周，全身里外罩冬青釉，腹部前後左右四面海棠形開光，開光內繪洋彩春夏秋冬四景，每景以四體書乾隆御題詩一句，詩意與畫意對應，前面春景題：楷書「兩行煙柳春光媚，幾頃澄波綠意深」鈐「乾隆」、「宸翰」方印，後面夏景題：行書「顫雨蘆梢纔卧起，笑風蓮萼乍開齊」鈐「乾隆」、「宸翰」方印，左面秋景題：隸書「半夜飄金籟，千林翦絳霞」鈐「乾隆宸翰」、「惟精惟一」方印，右面冬景題：篆書「平池鋪玉鏡，晴雪晃金錢」鈐「乾隆宸翰」、「惟精惟一」方印。

四詩皆為乾隆青宮時期作品，收錄於《樂善堂全集》及《樂善堂全集定本》：

「兩行煙柳春光媚，幾頃澄波綠意深」見《帝景雜詠》
—《樂善堂全集》，乾隆二年，卷36，頁2
—《樂善堂全集定本》，乾隆二十三年，卷27，頁13；
「顫雨蘆梢纔卧起，笑風蓮萼乍開齊」見《雨後池塘閒步》
—《樂善堂全集》，乾隆二年，卷37，頁16
—《樂善堂全集定本》，乾隆二十三年，卷27，頁2；
「半夜飄金籟，千林翦絳霞」見《看西廊紅葉》
—《樂善堂全集》，乾隆二年，卷38，頁21
「平池鋪玉鏡，晴雪晃金錢」見《冬至後一日同二十四叔父五弟 西苑試射》
—《樂善堂全集》，乾隆二年，卷36，頁5
—《樂善堂全集定本》，乾隆二十三年，卷27，頁16

其中《看西廊紅葉》在乾隆二十三年從重編文集時刪去。故此罇製作時所據版本當為乾隆二年武英殿刊四十卷本《樂善堂全集》。樂善堂為乾隆為寶親王讀書處，雍正八年秋，弘曆編其所作經説、史論、序跋、雜文、詩賦為《樂善堂文鈔》十四卷，又稱《庚戌文鈔》。乾隆元年，皇帝「爰取庚戌文鈔所載存十之三，續作未訂入者存十之七，總為一編共若干」（《樂善堂全集定本》四庫全書本乾隆自敘）而成《樂善堂全集》四十卷。乾隆二十三年，皇帝認為「《樂善堂集》，緣初刻所存卷帙頗繁，其中多有不甚愜心之句」（《樂善堂全集定本》上諭），故刪訂為《樂善堂全集定本》三十卷。

根據《清內務府造辦處各作成做活計檔》（《清檔》）記錄：「乾隆七年八月十一日，奉旨著...御製詩句畫山水壯罐甚好，令唐英不獨此壯罐款式，別樣瓶亦照有詩句山水花卉燒造。」見《清宮內務府造辦處檔案總匯》，北京，2005年，卷11，頁74。此條記載為目前文獻所見最早記錄乾隆帝下令大量燒造御題詩之證據，此為文獻記錄中瓷器題寫樂善堂御製詩之上限。

《清檔》記載：「乾隆十七年十月十六日員外郎白世秀達子來 管王常貴交御製詩四套傳， 着賞唐英，嗣後燒造瓷器應用詩之處即用此詩揀選燒造，不必用樂善堂詩文，欽此。」見前書，卷18，頁84。此處御製詩四套即乾隆十四年刊定之《御製詩初集》，由此可知題寫樂善堂御製詩之下限。

綜上，此罇燒造時間最遲當在乾隆十七年，上限則不易確定，如唐英七年已經有燒造御製詩句畫山水壯罐，那麼七年以前就有燒製御製詩瓷器亦有可能。再查《清檔》有，乾隆十二年十一月二十六日，「二十六日司庫白世秀來 ，總管劉滄州交『洋彩冬青地四團山水象耳海棠罇』一對」（《總匯》，卷15， 頁85）。此件海棠罇描述皆與本件拍品相合，結合樂善堂御製詩瓷器之年代下限，那麼可以確認本品在清宮的正式名稱當為「洋彩冬青地四團山水象耳海棠罇」。

此罇春景一幅所題御製詩中作「波澄」，《樂善堂全集》作「澄波」，應為窯工筆誤。此類筆誤在御製詩瓷器中間有出現，或因窯工所據手稿傳抄失真，或因窯工摹寫失誤。茲舉北京故宮藏數例：1、清乾隆紫地粉彩開光題詩勾連文螭耳壁瓶，御題詩原為「飽餐秋卉春葩」（《御制詩二集》，卷16， 頁5），瓶上題為「飽餐春卉秋葩」；2、清乾隆琺瑯彩開光題詩山水圖瓶，御題詩原為「問風晷先農桑候」（《御制詩二集》，卷2，頁10），瓶上題為「問風晷悉農桑候」；3、清乾隆錦地粉彩開光題詩人物圖葫蘆瓶，御題詩原為「劉阮何能借問程」（《樂善堂全集定本》，卷30， 頁6），瓶上題為「劉院何能借問程」。前二例似轉寫失真，後一例則是明顯筆誤。以上三例皆著錄於《故宮博物院藏御製詩陶瓷器》，北京，2016年，編號56、22及37。

與本件類似之清乾隆御題詩洋彩冬青地四團山水象耳海棠罇有三例，題詩皆相同，畫面略有出入，三件口沿及圈足無金彩，一件藏英國維多利亞及艾伯特博物館，見J.Ayers著，《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版68；一件藏英國曼徹斯特美術館，刊於Bluett & Sons Ltd.圖錄，《The Liddell Collection of Old Chinese Porcelain》，倫敦，1929年，圖版178、179；一件藏中國國家博物館，見《中國國家博物館：館藏文物研究叢書瓷器卷，清代》，上海，2007年，編號105。英國曼徹斯特美術館還藏有一件類似御題詩海棠罇，畫面與御題詩皆不相同，但口沿同本件拍品一樣皆施金彩，館藏編號 1947.534。另有一類洋彩冬青地四團開光象耳海棠罇，開光內繪四季花卉，其他特徵則與本件類似，如英國維多利亞及艾伯特博物館館藏一件，開光繪四季花卉，口沿與足圈施金彩，館藏編號C.1465-1910。

134
A RARE BLUE GLASS FACETTED BOTTLE VASE
Qianlong four-character mark and of the period
Of octagonal section, the slightly concave facets of the body continuing up the slightly tapering neck, raised on a foot of conforming outline.
14.5cm (5 3/4in) high.

HKD50,000 - 80,000
US$6,400 - 10,000

清乾隆 透明寶石藍料八棱瓶
陰刻「乾隆年製」楷書款

The present lot displays clear continuity with the form and fine workmanship of facetted bottle vases of the Yongzheng period. See a deep-cobalt-blue Yongzheng period example of the same height and having similar light coloured speckles on the interior, illustrated by The Art Museum, The Chinese University of Hong Kong, *Elegance and Radiance: Grandeur in Qing Glass. The Andrew K.F. Lee Collection*, Hong Kong, 2000, pl.16; see another related ruby red glass facetted bottle vase incised with a wheel-cut reign mark *Qianlong nianzhi* in regular script within a double square, illustrated *ibid*., pl.20.

此器造型規整，瓶作八棱，小口，細頸，扁圓腹，每一棱面均微向內凹，隨形圈足，微撇。透明寶石藍玻璃內壁有淺藍色斑紋，為經過相當時日，玻璃出現化學變化而成反鹼微裂紋， 可參考一件透明寶石藍玻璃八棱瓶，見《虹影瑤輝：李景勳藏清代玻璃》，香港，2000年，圖版16。外壁通體光素無紋飾，滿佈自然紋理，底砣刻「乾隆年製」雙方框楷書款，底款一件寶石紅玻璃八棱瓶可資參考，見同上，圖版20。

135
A BLUE GLASS BOTTLE VASE
Incised Qianlong four-character mark and of the period
Of globular form raised on a short foot and surmounted by a tall cylindrical neck, the lustrous blue surface entirely plain, the base incised with four-character mark within a square, box.
21cm (8 1/4in) high.

HKD200,000 - 300,000
US$25,000 - 38,000

清乾隆 寶藍料直頸瓶
陰刻「乾隆年製」楷書款

This vase may be a product of the Beijing Glass Workshop, which was established in the Palace by the Jesuit missionary Kilian Stumpf during the 18th century, under the Department of the Imperial Household. Glass manufacture caught the fancy of Imperial taste and at times became a substitute for precious stones. According to archival records of the Imperial Workshops, Imperial orders detailed the specification of colour and form. The present type of vase was based on shapes from the Yongle and Xuande periods, but attained great popularity from the Yongzheng to Qianlong periods.

For a related Qianlong mark and period blue glass vase with straight neck in the Palace Collection, see *Luster of Autumn Water: Glass of the Qing Imperial Workshop*, Beijing, 2005, pl.20. Also see a related opaque blue glass bottle vase, Qianlong mark and period, which was sold at Christie's Hong Kong, 3 June 2015, lot 3263.

此瓶為標準的宮廷玻璃作製品，直口，長直頸，球腹，撇圈足，平底內凹，通體光素呈透明寶藍色。底部陰刻「乾隆年製」雙豎行楷書款。

長頸天球瓶的造型始見於明初永樂、宣德時期，但像此拍品 稱的瓶頸與瓶身比例則是由康熙時期景德鎮御窯廠新創器形之一。

參考一件孔雀藍色玻璃直頸瓶，清宮舊藏，見《光凝秋水：清宮造辦處玻璃器》，北京，2005年，圖版20號。香港佳士得曾售出一件乾隆款不透明藍料長頸瓶，2015年6月3日，拍品3263。

(four views)

136
A *TIANHUANG* 'LOTUS AND BUTTERFLY' SEAL
Mid Qing Dynasty
The orange-yellow stone smoothly carved with a continuous scene of lotus pods and blossoms emerging from water with finely incised ripples, beneath a large lotus leaf and fluttering butterfly, the seal face carved with the characters '淵雅堂' (*Yuanya Tang*), box.
6cm (2 1/2in) high, 60g. (2).

HKD600,000 - 800,000
US$76,000 - 100,000

清中期 田黃王芑孫淵雅堂印

Yuanya Tang is the studio name of Wang Qisun (1755-1818), *zi* Nianfeng, *hao* Tiefu, Yunfang, Qisheng, born in Suzhou. He was an official in Songjiang as well as a well-known calligrapher and librarian at the National Academy in Beijing.

印鈕浮雕通景荷塘，荷葉俯仰展卷，間以荷花一朵，蝴蝶一隻，莖桿下陰刻水波紋，熟栗色，質地溫潤，印面刻陽文「淵雅堂」。

淵雅堂為王芑孫（1755-1818）堂號，王字念豐，一字漚波，號鐵夫，晚號老鐵，江蘇常州人。明代大學時王鏊十世孫。乾隆五十三年舉人，充咸安宮漢教習。宦京其間與法是善，洪吉亮等人酬唱往來。擅書法，學劉墉，亦工篆刻，作品存世稀少。著有《淵雅堂集》，《楞伽山房集》等。

(seal face)

137

A VERY RARE CLOISONNÉ ENAMEL 'DRAGON' VASE, TIANQIUPING

Qianlong

Finely cast with a globular body resting on a gilt-bronze base and surmounted by a tall cylindrical neck with a gilt-bronze lipped mouth rim, the exterior decorated in vivid enamels with three-clawed scaly red dragons writhing ferociously and sinuously amidst dense clusters of variegated blue clouds resembling auspicious *lingzhi*, all above a band of crashing waves encircling the foot, all finely accentuated with thin gilt-bronze outlines.

46cm (18 1/8in) high.

HKD1,800,000 - 2,000,000
US$230,000 - 250,000

清乾隆 掐絲琺瑯仿青花釉裏紅雲龍紋天球瓶

Provenance:
A French private collection, prior to 2009

來源:
法國私人舊藏，2009年前

Image courtesy of Palace Museum, Beijing
北京故宮博物院藏

Finely enamelled in shades of blue and copper red to resemble underglaze-blue and red porcelains, this vase is extremely rare for its rendering of the theme possibly inspired by the celebrated Southern Song ink handscroll painting 'Nine Dragons' by the prominent poet, calligrapher and artist, Chen Rong (active 1235-58). The innovative spirit of the original painting has been well captured on this vase, where the craftsman has attempted to recreate the atmospheric billowing clouds through scallop-shaped cloisons that have been filled with graduating tones of blue. An underglaze-blue vase, Yongzheng mark and period, painted with the Nine Dragons motif reveals that the Yongzheng emperor had access to and was an admirer of the painting. The craftsman successfully manipulated the cobalt-blue to produce a vase that clearly points to its prototype; see the example in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p.216, no.197.

This design continued into the Qianlong period; see a blue and white globular vase with underglaze-red dragon, Qianlong seal mark and of the period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p.230, no.210.

Compare also with a similar cloisonné enamel vase, mid Qing dynasty, with a similar design of red dragon amidst clouds, in the Qing Court Collection, illustrated in the *Compendium of Collection in the Palace Museum: Enamels, vol.3, Cloisonné in the Qing Dynasty*, Beijing, 2011, pl.102.

See a related cloisonné enamel dragon vase, Yongzheng period, which was sold at Sotheby's Hong Kong, 2 October 2017, lot 102.

頸直口，長頸微束，寬肩鼓腹，圓唇，圈足，口沿、足底鎏金。通體掐絲細緻，此器風格源自瓷器雛本仿青花釉裏紅紋飾，比較一例清宮舊藏雍正六字篆書款青花釉裏紅海水龍紋天球瓶，見《故宮博物院藏文物珍品全集：青花釉裏紅，下》，北京，2003年，頁216，圖版197。而構圖主題靈感則與現藏於波士頓美術館，南宋畫家陳容的《九龍圖卷》有異曲同工之妙，頸及腹滿繪三爪巨龍騰雲，氣勢磅礴，近足處繪海水紋。

此類天球瓶風格延續到乾隆時期，參考另一件較小的清宮舊藏乾隆六字篆書款青花釉裏紅海水龍紋天球瓶，見《故宮博物院藏文物珍品全集：青花釉裏紅，下》，北京，2003年，頁230，圖版210。

另有一件清宮舊藏清中期掐絲琺瑯雲龍紋天球瓶可資比較，見《故宮博物院藏品大系：琺瑯器編，3 清掐絲琺瑯》，北京，2011年，頁137，圖版102。

香港蘇富比2017年10月2日曾售出一件清雍正掐絲琺瑯仿青花釉裏紅雲龍紋天球瓶亦資參考，拍品102號。

THE PROPERTY OF A GENTLEMAN 紳士收藏
Lots 138 - 139

138
A WHITE JADE 'FLORAL' CUSHION-SHAPED BOX AND COVER
18th century
Crisply carved with canted corners, the domed cover with a central *shou* medallion, the sides of the cover with shaped panels containing floral sprays, the box carved *en suite* and raised on a stepped foot, the stone of even pale white tone.
11cm (4 3/8in) wide. (2).

HKD50,000 - 80,000
US$6,400 - 10,000

十八世紀 白玉花卉壽盒

Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

玉質白色，溫潤如脂。盒呈長方倭角形，下承隨形矮足，蓋面中心以淺浮雕刻壽字紋，四側飾荷花、蘭花，各面圖案以拐子龍紋開光分隔，盒身外側亦同樣飾花卉紋，整器小巧輕薄，紋飾纖細。

139
A PALE GREEN JADE OPENWORK PARFUMIER AND GILT-BRONZE COVER AND BASE
18th century
Of slim cylindrical form, finely carved with florets forming an openwork diaper pattern, all between bands of key-fret at the rim and foot, the stone of even pale green tone, the reticulated lotus-petal cover and base both gilt-bronze, wood stand.
18.4cm (7 1/4in) high. (4).

HKD120,000 - 150,000
US$15,000 - 19,000

十八世紀 白玉鏤雕錦紋香筒

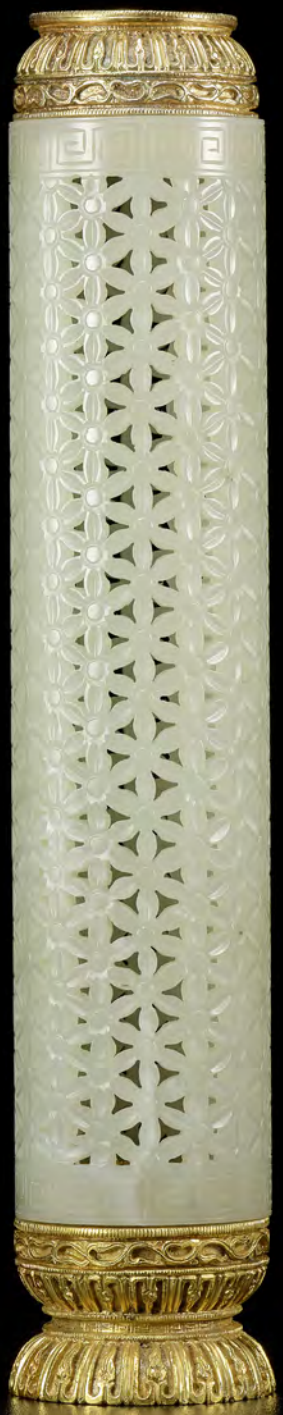
Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

See a very similar pair of green jade parfumiers with the same 'brocade' design, but with cloisonné enamel covers and base, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 8*, Beijing, 2011, p.250, no.209.

Compare with a related white and spinach-green jade reticulated parfumier, Qing dynasty, which was sold at Sotheby's New York, 20 March 2019, lot 577.

白玉琢製，圓筒形，立體鏤空雕花瓣紋，頂與底沿刻一圈回紋，嵌錾刻鎏金蓮紋頂、底座，上下均有孔。清宮舊藏一對青玉錦紋香亭，大小跟錦紋地皆可資比較，錄於《故宮博物院藏品大系玉器編-8 清》，北京，2011年，頁250，圖版209。紐約蘇富比曾售出一件清代碧玉鏤雕花薰亦資參考，2019年3月20日，拍品編號577。



140

A GILT COPPER ALLOY FIGURE OF AMITAYUS

Mongolia, Zanabazar School, 18th century

Cast with an idealized physique and refined details, this gilt bronze figure represents Amitayus in full bodhisattva guise, with crown and jewels, sitting elegantly with both hands resting in his lap, holding a richly decorated vase containing the elixir of Immortality, wearing hair ornaments of sumptuous crown leaves and earrings contrasting with the more restrained delineation of his necklace, armbands, and bracelets.

25 cm (9 7/8 in) high.

HKD1,000,000 - 1,200,000
US$0

蒙古 扎納巴扎爾風格 十八世紀 銅鎏金無量壽佛像

Provenance:
A. S. Mochin collection

來源:
A. S. Mochin舊藏

Himalayan Art Resources item no.4502
喜馬拉雅藝術資料庫編號4502

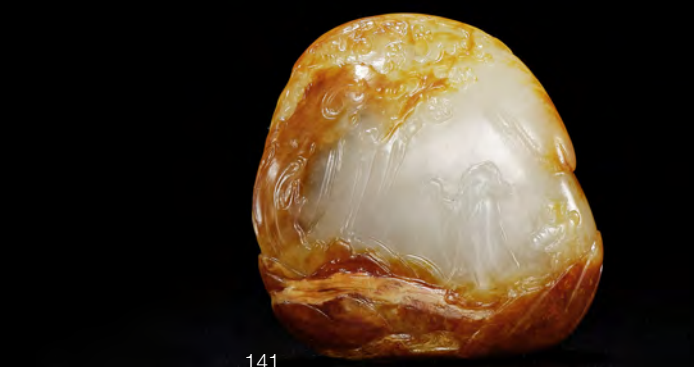
The sculpture was created in the artistic idiom of Jebstundampa Khutukhtu Zanabazar (1635–1723), a Mongolian religious leader and master artist renowned for creating a unique style that incorporates elements from Newari, Chinese, and Pala sculptural traditions. Works in the Zanabazar style are characterised by lustrous gilding, smooth contours, as well as perfect proportions and details, as seen in the present figure. The fine arches of Amitayus' brows and his aquiline nose are also hallmarks of the Zanabazar school, as are the distinct lotus petals modeled in the round, with broad inner petals with upturned tips on top of identically-shaped, larger outer petals.

The current lot compares favorably to two other closely related gilt bronze figures of Amitayus from the Zanabazar school: one preserved in The Fine Arts Zanabazar Museum, Ulaanbaatar, with very similar facial and body types, treatments of crown and hair, and almost identical base (HAR 50243); the other from the Collection of Altangerel Ayurzana, depicting the deity holding a similarly-designed, long-life vase wrapped in a piece of decorative textile with evenly arranged folds (see Ayurzana, *Treasures of Mongolian Art*, 2005, pp.38-9). Also see a Zanabazar-style gilt bronze Shadakshari with similar double-layered necklace design held in The Fine Arts Zanabazar Museum, Ulaanbaatar (HAR 81407).

在藏傳佛教中，居於西方極樂世界的阿彌陀佛可分為無量壽佛及無量光佛兩種神格形像。無量光佛化現為比丘裝，身穿袈裟，不戴寶冠，而本造像無量壽佛則為菩薩裝，頭戴五葉寶冠，髮髻高聳，餘髮披肩。面相豐腴圓潤，額間施白毫，鼻眉相連，咀角含笑，神情祥和。全身配飾繁複華麗，葉形耳環垂肩，上身袒露，胸前戴瓔珞項鏈，珠粒精圓勻稱，臂釧、手鐲、腳鐲均精工細作。下身著貼體薄裙，裙邊鏨刻卷花紋，裙褶呈放射狀鋪於座面。雙手於腹前結禪定印，掌心托寶瓶。全跏趺坐於蓮花座上，寶座高起，上下沿飾連珠紋，兩層蓮花瓣整齊交錯排列，蓮瓣寬扁，陰刻蓮蕊，為典型蒙古扎納巴扎爾造像的風格特徵。整體銅質厚重，表面鎏金光亮，鑄工精湛。

一世哲布尊丹巴呼圖克圖扎那巴扎爾（1635-1723）是喀爾喀蒙古地區的宗教領袖，也是一位才華洋溢的藝術家，其造像融合尼泊爾、中國及帕拉風格而成，自成一派。扎那巴扎爾的造像以鎏金厚重、金光絢麗著稱，且身體比例勻稱，線條及細節刻劃流暢精緻。而扎那巴扎爾造像獨特的面相亦同樣引人入勝，正如本作所示，無量壽佛彎長的眉線與鼻線相連，鼻樑挺俊。至於雙層仰覆式蓮花座，其蓮瓣寬大，扁平而光滑，瓣尖略翹，束腰不深，緊貼座壁，也是該派造像之一大特色。

比較兩件風格類同的銅鎏金無量壽佛像，同為扎納巴扎爾之造像，其中一件現藏於蒙古烏蘭巴托扎那巴扎爾美術博物館（喜馬拉雅藝術資源網50243號），其面部表情、身姿、寶冠及蓮座皆與本作如出一轍；另一件乃是Altangerel Ayurzana所藏，其手中所托長壽寶瓶鑄飾摺痕規整的裹布，設計華麗寫實，見A. Ayurzana著，《Treasures of Mongolian Art》，2005年，頁38-9。另可參考一件扎納巴扎爾風格的銅鎏金四臂觀音，現藏於烏蘭巴托扎那巴扎爾美術博物館（喜馬拉雅藝術資源網81407號），其胸前項鏈跟本作甚為相似，皆為雙層連珠式。



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141
A WHITE AND RUSSET JADE 'SU DONGPO' PEBBLE CARVING
19th century
The smooth pebble carved on one side with a bearded scholar carrying a long staff, followed by a boy-attendant, all gazing up at blossoming prunus issuing above a wall, the reverse with a waterfall and wispy clouds, the stone of whitish-green tone with russet patches, box. *4.5cm (1 3/4in) wide.* (2).

HKD80,000 - 120,000
US$10,000 - 15,000

十九世紀 白玉帶皮巧雕東坡觀雪吊墜

The scene on the present jade carving refers to the famous Song dynasty scholar, poet and artist Su Dongpo (1037-1101) who wrote on the North Terrace Wall after snow and became the subject of two poems:

Writing on the Northern Terrace Wall After Snow

Early in the morning when the crows just fly off the city walls,
And on the paths between the fields the carts get stuck in bright mire,
From cold the shoulders shrug, chilli makes the flesh creep,
Brilliant light dazzles the eyes with sparkles.

The nymphs of the locusts must have retired into the ground a thousand feet deep,
the wheat, sown last autumn, reaches to the clouds, enough for ten thousand households,
Old and decrepit, I lament my waning poetic strength,
In vain I recite 'icicles' to commemorate Liu Cha.

The last line refers to a famous poem by Liu Cha, an unconventional man said to be a contemporary of the Tang poet Han Yu. The reference to the 'locust nymphs' driven deeply into the ground is based on the Chinese belief that cold winters drive these pests away; hence the poet's vision of a prospective bumper harvest. The poem and the jade carving referencing this scene elude to a hopeful optimism to the future.

帶皮籽料巧雕東坡題壁， 玉皮巧雕成山崖，其上淺浮雕梅花一枝，其下陰刻流水潺潺，畫面正中磨出玉肉，其上浮雕蘇東坡曳杖前行，身後有童子抱琴同往。 由畫面左面之梅花及雪崖，以及人物裝束可知為東坡觀雪之典故。宋神宗熙寧七年(1074年)蘇軾於山東諸城縣北城超然台上觀雪題壁，留有雪後書北臺壁二首，後世以為典。

142
AN ARCHAISTIC YELLOW AND RUSSET JADE VASE AND COVER
19th century
Deftly carved, of ovoid pear-shape rising from a spreading foot to the waisted neck and flaring rim, flanked by a pair of mythical beast-head handles suspending loose rings, the body carved in low-relief around the exterior with archaistic designs of angular scrolls forming *taotie* masks, between rope-twist bands and further archaistic scroll-work, the neck with upright lappets, the domed cover similarly decorated with pendant lappets, surmounted by a lotus-bud finial, the stone of yellowish-green tone with russet streaks. *29cm (11 3/8in) high.* (2).

HKD350,000 - 550,000
US$45,000 - 70,000

十九世紀 黃玉獸耳活環獸面紋壺

Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

The Qianlong emperor encouraged *fanggu* (imitating antiquity) and *fugu* (reviving antiquity), resulting in a revival of archaistic forms in the Imperial court that continued well into the later part of the Qing dynasty. This archaistic trend is well encapsulated in the designs carved on the present vase.

Compare with a related yellow jade vase with similar archaistic designs with *taotie* mask, but without the cover, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 10*, Beijing, 2011, p.39, no.15. The proportions and *taotie* mask on this piece are related to a vase in the National Palace Museum, Taipei, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, p.64-65.

黃玉，有瑕斑，扁形，仿古彝器，橢圓形蓋，蓋外飾六出蕉葉紋，間飾蟬紋，圓尖頂紐，紐外雕四垂雲。瓶口外撇，頸、足稍收，鼓腹。頸部浮起蕉葉紋和回紋，間飾蟬紋。肩部飾夔紋四個，腹部兩側浮雕獸面紋兩個，其下琢夔紋四個。頸兩側各有一圓形獸頭吞耳套活環。玉質瑩潤，琢摩精細。這種瓶主要是在宮廷的書桌或几案上作陳設用，借鑒青銅器的紋飾圖案，平添一份莊重和典雅，是清代仿古玉器中常見的裝飾手段。

清宮舊藏一件黃玉獸耳活環獸面紋壺，其器型及紋飾設計與本拍品相似，蓋子缺失，見《故宮博物院藏品大系玉器編-10 清》，北京，2011年，頁39，圖版15；另見一件臺北故宮博物院藏清乾隆灰白玉獸面紋壺，其獸面紋與本器的比例可資比較，錄於張麗瑞著，《宮廷之雅：清代仿古及畫意玉器特展圖錄》，臺北，1997年，頁64-65。

THE PROPERTY OF A GENTLEMAN 紳士收藏

143
A COPPER-RED-GLAZED PEAR-SHAPED VASE, *YUHUCHUNPING*
Qianlong seal mark and of the period
Elegantly potted rising from a spreading foot to a tall waisted neck and everted rim, the exterior richly applied with a dark copper-red glaze, the interior and the base left white, the base inscribed with the six-character seal mark in underglaze blue.
23cm (9 1/16in) high.

HKD600,000 - 800,000
US$76,000 - 100,000

清乾隆 紅釉玉壺春瓶
青花「大清乾隆年製」六字篆書款

Provenance:
Stephen S.L. Li Consultancy Ltd., Hong Kong, 1992
An Asian private collection

來源：
香港Stephen S.L. Li Consultancy Ltd，1992年
亞洲私人收藏

A similar copper-red glazed vase, Qianlong seal mark and of the period, in the Nanjing Museum, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl.346. Another similar vase, Qianlong seal mark and of the period, is published in the *Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics*, vol.II, Tokyo, 1990, pl.697. Another similar vase, Qianlong seal mark and of the period, from the Hellebronth and Bernheimer collections, was included in the exhibition, *Chinesische Keramik: Museum für Ostasiatische Kunst*, Cologne, 1988, no.110.

Compare with a similar copper-red-glazed vase, Qianlong seal mark and of the period, which was sold at Sotheby's New York, 15 September 2015, lot 85. Another similar copper-red-glazed vase, Qianlong seal mark and of the period, was sold at Christie's New York, 24 March 2011, lot 1144.

瓷胎，小撇口，短頸，斜肩，垂腹，矮圈足。器內施白釉，器表施紅釉，施釉均勻，釉面平滑。足緣露胎，胎質緻密呈白色。底有白地青花書「大清乾隆年製」三行篆款。

參考一件南京博物院藏 紅釉玉壺春瓶，「大清乾隆年製」六字篆書款，見《宮廷珍藏中國清代官窯瓷器》，上海，2003年，圖版346；另可比較一件近例，著錄於《中國古陶磁：東京國立博物館》，第二冊，東京，1990年，編號697；第三件類似的玉壺春瓶見展覽圖錄，《*Chinesische Keramik: Museum für Ostasiatische Kunst*》，科隆，1988年，編號110。

紐約蘇富比曾售出一件乾隆款 紅釉玉壺春瓶可資比較，2015年9月15日，拍品編號85；另見一件售於紐約佳士得，2011年3月24日，拍品編號1144。

Wedding of David Kennedy Newbigging and Carolyn Susan Band at St.Paul's Cathedral, 17 May 1968
1968年5月17日David Newbigging伉儷攝於香港聖保祿大教堂婚禮

THE PROPERTY OF A LADY 女士藏品

144
AN EXCEPTIONALLY RARE AND LARGE IMPERIAL UNDERGLAZE-BLUE AND IRON-RED ENAMEL 'NINE DRAGON' DISH
Qianlong seal mark and of the period
Exquisitely potted with gently curving sides rising from a short tapered foot to a flat everted rim, the interior vibrantly painted with a central medallion enclosing a writhing iron-red five-clawed front-facing dragon coiling around a flaming pearl, on a ground of cobalt-blue waves, surrounded in the cavetto with four iron-red dragons striding in mutual pursuit amidst *ruyi*-shaped clouds rendered in shaded tones of blue, each dragon portrayed differently, two of them five-clawed, the other two three-clawed, one winged and detailed with a fish tail, all surrounded by a border of breaking waves on the rim, the exterior vibrantly decorated with four similar dragons striding through clouds, box.
47.5cm (18 2/3in) diam.

HKD6,000,000 - 8,000,000
US$760,000 - 1,000,000

清乾隆 青花礬紅水波雲龍紋折沿大盤
青花「大清乾隆年製」篆書款

Provenance:
Sir David Newbigging, purchased in China in 1960, and brought from Hong Kong to the United Kingdom in Spring 1984
Bonhams London, 8 November 2018, lot 153
A distinguished English private collection

來源：
David Newbigging爵士收藏；約於1960年赴華期間購藏，並於1984年春由香港帶赴英國
倫敦邦瀚斯，2018年11月8日，拍品153
英國重要私人珍藏

The present lot encapsulates the exacting and refined taste of the Qianlong emperor, together with the high skill and artistry of the artisans, as well as the innovation and imagination of the Imperial kiln supervisors such as Tang Ying (1682-1756) (in charge of the Imperial porcelain manufactory in Jingdezhen). With bold and powerful dragons leaping through breaking waves and wispy clouds, the trio of emperor, artisan and official ensured that this impressive large dish would exude Imperial splendour, power and refinement at Imperial banquets or special Imperial celebratory occasions.

Only a handful of Qianlong 'mark and period' examples of dishes of this impressive size and bold decoration are known to exist in either public like the two Palace Museums and the MOA Museum of Art in Atami, Japan, or private collections. See an example in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.275; and a dish of the same diameter, with a Qianlong mark, in the Shanghai Museum, illustrated in *Shanghai Museum Collections Research Series of: Qing Yongzheng - Xuantong porcelain kiln*, Shanghai, 2014, pl.3-5; see also the comparable dish decorated with iron-red dragons on an underglaze-blue ground, Qianlong seal mark and of the period, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.956; and a further example in the Seikado Bunko Art Museum, Tokyo, exhibited in *Seikado zo Shincho toji. Keitokuchin kanyo no bi* [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns] and illustrated in *Seikado Bunko Art Museum*, Tokyo, 2006, no.53.

According to the *Qinggong neiwufu zaobanchu dang'an zonghui* (General collection of archival records from the Qing Imperial Household department workshop), on the 25th day in the sixth month of the third year of the Qianlong period (corresponding to 1738), a *Xuanyao hong long qing yun haishui dapan* ('large Xuande-kiln dish with red dragons amongst blue clouds and waves') was presented to the emperor together with other porcelains. For large vessels in this group, drawings were ordered to be produced and sent, together with the smaller vessels, to Tang Ying, the well-known supervisor of the Imperial Porcelain Manufactory in Jingdezhen; see Zhang Faying, ed., *Tang Ying du tao wendang*, Beijing, 2012, pp.148-152. This entry is likely to refer to a Xuande-style dish, possibly produced in the Qing dynasty, rather than a Ming original. Terms such as Xuanyao or Jiayao ('Jiajing-kiln') were often used in Qing Court record to classify antique-inspired objects. Moreover, there are no known Xuande examples of matching decoration. According to the record, whether the dish mentioned in the record was a prototype or an imitation, due to its large size, a drawing of it had to be sent to Jingdezhen instead. The close resemblance in size, form and decoration between the Yongzheng and Qianlong dishes strongly suggests that such a drawing was likely to have been based on a Yongzheng interpretation of the Ming original.

Dishes of this design first began to appear during the Yongzheng period, inspired by an early Ming dynasty pattern. See for example, a blue and white dish, Xuande mark and period, painted with a side-facing five-clawed dragon in the centre among crashing waves, illustrated in *Xuande Imperial Kiln Excavated at Jingdezhen*, Taipei, 1998, no.87. The Yongzheng emperor applied himself to harnessing the artistic and material resources of his revamped workshop system to forge a new Imperial style bearing his personal imprint. No object could be made and released without his approval, often at every step of the design-make process. Indeed, he was known to have sent antiques from the palace to Jingdezhen both in order to set potting standards and to serve as a model and inspiration for designs.

Given the Yongzheng emperor's attention to detail, the craftsmen responded to the emperor's requests with creative ingenuity. This is evident from the use of space on the dish exhibiting the successful transfer of a pattern originally made for much smaller vessels. The different design elements of the dish are composed so as to avoid any sense of overcrowding or awkward spaces or gaps that would affect the overall harmony. The side-facing dragon of the Ming era has been replaced with a front-facing dragon and the crashing waves no longer cover part of the dragon's body, with the effect of giving a greater sense of the creature's dominance and strength. The use of iron-red heightens the contrast between the dynamism of the background and that of the dragons, while bestowing on the scene a stronger sense of auspiciousness. The addition of a band of crashing waves encircling the rim of the dish further attests to the skill and design of the craftsmen and kiln supervisors who recognised the need for a large dish to have a band to frame and bring together the expansive design, an element not necessary for the smaller Ming dishes. See a similar blue and white plate with red dragon, Yongzheng mark and of the period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red*, vol.3, Hong Kong, 2000, pl.223. See also an example in the Shanghai Museum, illustrated in *Shanghai Museum Collections Research Series of: Qing Yongzheng - Xuantong porcelain kiln*, Shanghai, 2014, pl.3-23. Another example is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.4, London, 2010, no.1723. Another similar underglaze-blue and iron-red enamel 'dragon' dish, Yongzheng mark and period, is in the Umezawa Gallery, Japan, illustrated in *Mayuyama: Seventy Years*, vol.1, Tokyo, 1976, p.352, no.1055.

Dishes of this type continued to be made into the Qianlong emperor's reign. At first glance, they appear to be almost identical to the Yongzheng period ones, but on closer examination, there are some differences. In comparison to the Yongzheng decoration, the Qianlong rendering emphasises orderliness and precision, as evidenced in the uniformity of the clouds and waves. Moreover, the four dragons on the rim placed on the axis of the central dragon on the Yongzheng dish have been shifted 45 degrees anti-clockwise.

Image courtesy of Palace Museum, Beijing
北京故宮博物院藏

Image courtesy of Shanghai Museum
上海博物館藏

此拍品為乾隆官窯的代表性器物，盤折沿，淺弧壁，裏外壁青花繪祥雲、內底礬紅繪一正面五爪海水龍升於藍地白花海水上，內外壁分別繪四條形態各異，或回首，或前行三爪行龍以組成「九龍圖」，龍爪有三爪、五爪之別，龍尾有花尾、尖尾之別。明、清官窯瓷上，龍紋的正規式樣為五爪，尖尾狀，取奔騰向前的姿態。此盤所繪龍紋，筆畫嚴謹，其紋飾也有變化，裏口沿飾海水紋，圈足，盤底所罩白釉有小橘皮紋，底青花書「大清乾隆年製」篆書款。

大盤器形規整，正面巨龍，躍現盤心，欲奪火珠，色取礬紅，泳於鈷青海水波濤，活靈活現。九龍圖案雄偉，氣勢恢弘，展現了江西景德鎮御窯廠在唐英等督陶官的管理下，兼顧完善生產技術及裝飾仿古創新，達到在陶瓷史上的又一高峰之景。類似器物常用於宮廷御宴陳設、皇室慶典或祭祀儀式，只見於雍正、乾隆兩朝官窯。傳世完整器不多，主要收藏在兩岸故宮博物院及日本東京梅澤紀念館等國內外少數幾家大型機構內，可參考南京博物館一件大小接近的乾隆款青花海水紅彩雲龍紋盤，錄於《宮廷珍藏中國清代官窯瓷器》，南京，2003年，頁275; 亦有一例直徑相同的藏於上海博物館，見《上海博物館藏品研究大系：清代雍正一宣統官窯瓷器》，上海，2014，圖版3-5號；另有一例藏於日本出光美術館，載於《中国陶磁：出光美術館蔵品図録》, 東京, 1987年, 圖版956號；日本靜嘉堂文庫美術館藏一例亦資參考，曾於2006年9月30日至11月26日期間在《靜嘉堂藏清朝陶磁：景德鎮官窯の美》展覽展出，見《日本靜嘉堂文庫美術館》，東京，2006年，圖版53號。

輯自《清宮內務府造辦處檔案總匯》，載於張發穎編的《唐英督陶文檔》（北京，2009年，頁148）：於乾隆三年（1738）六月二十五日條下記，一件宣窯紅龍青雲海水大盤被呈現於乾隆帝眼前，這批器物是根據降旨交辦的「內廷恭造式樣」圖樣來造，而「宣窯」和「嘉窯」等詞在清檔中也泛指摹古的器物，推論這裏指的不是宣德款的紅龍青雲海水大盤，而是一件帶有宣德朝風格的清朝燒造器。從兩朝同款大盤的相似程度來看，想必一張根據雍正款設計的圖樣先被發到唐英手上，再而一件帶有參考雍正改造及宣德紋飾風格的乾隆款青花礬紅水波雲龍紋折沿大盤被「再創造」出來。同款的雍正及乾隆朝大盤乍看似乎大小、形制、紋樣完全一樣，細看卻能發現乾隆款盤上的雲龍紋更加規整，內壁四條行龍的位置也較雍正款的逆時針旋轉四十五度。

器形較大的折沿盤如本拍品上的設計最初出現在清雍正年間，以摹古的趣味從明朝的瓷器中汲取靈感，參考一件直徑較小的宣德款青花鬧潮龍紋窩盤中繪有五爪側面龍，見《景德鎮出土明宣德官窯瓷器》，臺北，1998年，圖版87號。雍正帝對瓷器生產設計常常事無大小皆親自審閱，他亦會下交文物給督陶官，命其照樣畫樣，而後經過與造辦處「呈核再做」相近的程序。令御窯廠的出品很大程度糅合了其個人審美，如追求正統傳承，典雅細緻以及受東洋日本及西洋歐洲影響等充分地反映出皇帝的藝術品位。工匠沒有把宣德朝體型較小盤子上的設計直接搬到大盤上，由此拍品可見兩朝出品紋樣、用色上的變化：如五爪側面龍被正面龍代替，龍身亦沒有和海水紋重疊，礬紅的使用加上精細描繪的龍紋更加強了象徵皇權器物的印象，整體和諧有致，匠心獨運。博物館藏的例子有一清宮舊藏雍正款青花紅彩雲龍紋盤，見《故宮博物院藏文物珍品全集：青花釉裏紅，下》，香港，2000年，圖版223號；上海博物館另藏一件可資比較，《上海博物館藏品研究大系：清代雍正一宣統官窯瓷器》，上海，2014年，圖版3-23號。另參看康蕊君所編,《玫茵堂中國陶瓷》，倫敦，2010年，卷4，編號1723；日本Umezawa Gallery舊藏一例雍正款青花紅彩雲龍紋盤，錄於《龍泉集芳：創業七十周年記念》，繭山龍泉堂，東京，1976年，卷1，圖版1055號。

145

145
A WHITE JADE CARVED 'BAMBOO' WRISTREST
18th/19th century
Naturalistically carved as a large half-section of bamboo with waisted nodes, the top side carved in low relief with further leafy young bamboo shoots and a dragonfly, the stone of even pale white tone.
12.3cm (4 7/8in) long.

HKD100,000 - 120,000
US$13,000 - 15,000

十八/十九世紀 白玉竹節臂擱

Compare with a very similar pale green jade wristrest, Qing dynasty, with a design of bamboo and dragonfly, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade, 9*, Beijing, 2011, p.55, no.38. See also a similar pale green jade 'bamboo' wrist rest, circa 1800, which was sold at Sotheby's London, 4 November 2009, lot 9.

玉質，白色。長方形臂擱，左右兩側內捲，作竹片剖成一截的形狀。正面琢竹，一蜻蜓佇立葉上，圖像極富畫意。參考清宮舊藏一件意趣相近的青玉竹節臂擱，見《故宮博物院藏品大系玉器編-9 清》，北京，2011年，頁55，圖版38。倫敦蘇富比2009年11月4日售出一件十九世紀青玉竹節臂擱可資比較，拍品編號9。

146
A PALE GREEN JADE CARVING OF A SAMPAN AND FIGURES
Late Qing Dynasty
Elaborately worked in the form of a fishing boat with a boatman propelling the boat, with cormorants behind him feeding from a basket, all next to a basket-weave shelter surmounted by a recumbent dog, the boat lined with meticulously pierced lattice windows, with a further two crouching figures and gear including baskets and ropes.
The boat: 25.5cm (10in) wide.;
the stand: 22.2cm (8 3/4in) wide. (2).

HKD100,000 - 120,000
US$13,000 - 15,000

清晚期 青白玉雕船擺件

Provenance:
A distinguished Asian private collection

來源：
亞洲顯赫私人收藏

The subject matter of fishing boats features prominently in a wide range of media from paintings to works of art and porcelain, often associated with river and lakeside vistas, invoking the idyllic nature retreat to which the literati would aspire to retire. The famous Yuan dynasty literatus Ni Zan (1301-1374) moved into a houseboat and painted the landscapes along the rivers. Fishermen also represent one of the 'Four Noble Occupations' representing the Chinese four-layered traditional society (also including the woodcutter, farmer and scholar). The elaborate detail of the present sampan vividly captures traditional everyday activities on the fishing boat and is remarkable for the lively rendering of each figure.

See a related pale green jade boat, Qing dynasty, in the Qing Court Collection, illustrated in the *Compendium of Collections in the Palace Museum: Jade 8 Qing Dynasty*, Beijing, 2011, no.125. See also another related white jade carving of a sampan with similar glossy polishing, in the National Palace Museum, Taipei (museum no.GUYU003359). Compare also a further example, 18th century, illustrated by J.C.Y.Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, no.64; and another carving of a sampan, from the Hei-Chi Collection, illustrated in *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong, 2010, no.221.

玉船色青白，瑩潤剔透，取整塊玉料以圓雕、透雕及浮雕技法精雕而成。船頭圓雕一老漁翁搖槳，身後置鸕鷀兩隻，其中一隻於籃中取食，船頭及船尾各有一童子跪坐，忙於整理繩索及藤籃，船艙陰刻編織紋並鏤雕門窗，一小犬臥於船頂。

此玉船細節寫實逼真，所飾漁夫乃是古代農耕社會「漁樵耕讀」四業之一，此類漁樂題材常於繪畫、瓷器及其他藝術媒介中出現，取材於現實中平民勤懇的日常生活，形象質樸，境界自然，淡泊自如，是古代文人為之嚮往的隱逸生活。譬如元代畫家倪瓚（1301-1374）曾長居於私舫，一邊泛舟太湖，一邊將眼前所見的湖光山色入畫。

見清官舊藏清代玉船一例，載於《故宮博物院藏品大系：玉器編8 清》，北京，2011年，編號125；及台北國立故宮博物院藏一件清代青玉雕船，其打磨、拋光與此船類似（博物館編號：故玉003359）。亦可比較西雅圖藝術博物館藏一件十八世紀玉雕漁婦圖船形擺件，著錄於屈志仁，《Chinese Jades from the Collection of the Seattle Art Museum》，西雅圖，1989年，圖64。另見香港敏求精舍熙樑收藏一例，著錄於《博古存珍：敏求精舍金禧紀年展》，香港，2010年，圖221。

146

(four views)

147
A *TIANHUANG* 'LANDSCAPE' SEAL
Qing Dynasty
The lustrous caramel-yellow stone carved around the sides with *wutong* trees and pavilion beside water, all amidst craggy rocks, the seal face carved with the characters '閒居' (*xianju* 'leading a quiet life'), box.
6.3cm (2 1/2in) high, 56g. (2).

HKD800,000 - 1,000,000
US$100,000 - 130,000

清 田黃雕山水樓閣圖章

印文：閒居

Compare with a related *tianhuang* seal in the National Palace Museum, Taipei, with similar carving and form, acc.no.zhongza000101.
Compare also with a *tianhuang* seal carved with a landscape, late Qing dynasty, which was sold at Christie's Hong Kong, 30 May 2018, lot 3145.

方料，頂部隨形，四面雕通景山崖、青桐、垂柳，垂柳一側雕一水榭，水榭中二高士憑欄，水榭之下，略施淺刀，隱約可見水波，石料中可見蘿蔔筋，黃熟透潤。

台北故宮藏一件清代雕山水田黃章料，取形及刀法與本件相似，可資參考，館藏編號中雜000101。參考一件清晚期田黃方章，售於香港佳士得，2018年5月30日，拍品編號3145。

148
A FINE TRANSPARENT BLUE GLASS BOWL
Qianlong four-character mark and of the period
The steep rounded sides rising to everted mouth rims, supported on a broad foot ring encircling the reign mark, the glass of an attractive transparent light crystal blue tone, incised to the base with a wheel-cut reign mark *Qianlong nianzhi* in regular script within a square.
14.5cm (5 3/4in) diam.

HKD120,000 - 150,000
US$15,000 - 19,000

清乾隆 透明淺藍料盌
陰刻「乾隆年製」楷書款

See a related transparent blue glass bowl of the mid Qing period from the Palace Collection, illustrated in *Luster of Autumn Water: Glass of the Qing Imperial Workshop*, Beijing, 2005, pl.132.

碗為吹製而成，敞口，深腹，圈足。通體呈透明淺藍色玻璃。足內陰刻一粗綫方框，內刻「乾隆年製」楷書款。一件清宮舊藏清中期淺藍色透明玻璃蓋碗可資參考，見《光凝秋水：清宮造辦處玻璃器》，北京，2005年，圖版132。

149

A RARE SMALL APPLE GREEN GLASS WATERPOT

Qianlong four-character mark and of the period

Of compressed globular form surmounted by a gently tapering rim, the countersunk base incised with four-character *Qianlong nianzhi* mark in regular script in a square, the vessel of apple green tone, box.

3.2cm (1 1/4in) high, 5.8cm (2 1/4in) diam. (2).

HKD150,000 - 250,000
US$19,000 - 32,000

清乾隆 蘋果綠不透明玻璃水丞
陰刻「乾隆年製」楷書款

Waterpots formed an essential part of the accoutrements used by scholars. The elegant form of the present lot displays continuity of the aesthetic sense of the Yongzheng emperor formulated by the artisans at the Palace Workshops; see a related opaque green glass waterpot, Yongzheng mark and period, illustrated by The Art Museum, The Chinese University of Hong Kong, *Elegance and Radiance: Grandeur in Qing Glass. The Andrew K. F. Lee Collection*, Hong Kong, 2000, pl.57; see also two other similar waterpots, Qianlong marks and period, in the Palace Museum, Beijing, illustrated in *Luster of Autumn Water. Glass of the Qing Imperial Workshop*, Beijing, 2004, pp.222-223, pls.41 and 42.

水丞為吹製而成，直口，束頸，股腹，平底內凹。通體蘋果綠色不透明光素玻璃，體內泛出不規則波浪紋。底部陰刻單方框，內刻「乾隆年製」雙豎行楷書款。

水丞是文房必備的用具，可以盛水，可供洗筆。此水丞造型優雅，繼承了雍正時期的藝術審美要求，類似的一件雍正款不透明青瓷色玻璃水丞，見《虹影瑤輝：李景勳藏清代玻璃》，香港，2000年，圖版57。另參考兩件故宮博物院藏乾隆款暗紅色及茶色透明玻璃水丞，收編在《光凝秋水：清宮造辦處玻璃》，北京，2005年，圖版41、42。

(two views)

150

A PAINTED ENAMEL 'BIRD AND LANDSCAPE' SNUFF BOTTLE

Qianlong four-character mark and of the period

Of flattened circular shape with sloping shoulders rising to a narrow cylindrical neck with flat lip, one side painted with a bird perched on a gnarled blue rock issuing large blooming flowers, the reverse with more floral sprays issuing from rockwork and a flittering yellow butterfly, each within shaped panels against a brown ground with floral scrolls, all beneath a band of pendant *ruyi*-heads, the neck with diaper-pattern band and floral scrolls, stopper, box.

6cm (2 3/8in) high. (3).

HKD150,000 - 200,000
US$19,000 - 25,000

清乾隆 銅胎畫琺瑯花鳥圖鼻烟壺
「乾隆年製」藍料楷書款

Provenance:

Shand Gallery, Toronto, Canada, mid 1980s (by repute)
Youran Zhai Collection, Hong Kong

來源:

加拿大多倫多Shand Gallery，1980年代中（據藏家）
香港悠然齋珍藏

Compare with a related painted enamel snuff bottle with similar design of flowers issuing from rockwork, Qianlong four-character mark and of the period, in the Qing Court Collection, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, no.II-017.

鼻烟壺扁瓶形，橢圓形圈足。壺體褐色地，兩面以捲葉紋對稱開光，開光內繪花鳥圖，點染細膩，富有層次。開光以外飾以對稱的纏枝花卉紋，器底白地書藍彩「乾隆年製」楷書款。參考台北故宮藏一件清乾隆銅胎畫琺瑯鼻煙壺，見侯怡利編，《通嚏輕揚－鼻煙壺文化特展》，台北，2012年，圖版II-017。

151
A GOLD 'ELEPHANT AND VASE' SNUFF BOTTLE
19th century
The beast exquisitely cast with its head turned sharply to its left, with almond-shaped eyes and long curling trunk between sharp tusks, incised with floral scrolls and caparisoned with with *ruyi*-shaped edges, surmounted by a pear-shaped vase incised with floral scrolls, the base with *Da de* two-character mark, stopper, box.
5.5cm (2 1/8in) high. (3).

HKD300,000 - 400,000
US$38,000 - 51,000

十九世紀 金「太平有象」鼻烟壺

Provenance:
Youran Zhai Collection, Hong Kong

來源:
香港悠然齋珍藏

The 'vase' (*ping* 瓶) on the back of the elephant puns with 'peace' (*ping* 平), and elephant (*xiang* 象) which also means 'sign' or 'portent', forms a rebus for the phrase *taiping youxiang* (太平有象), meaning 'Where there is peace, there is an omen (or elephant).

Snuff bottles in gold are rare, but the shape of this elephant snuff bottle can be found in other materials such as glass. See for example two glass snuff bottles in similar forms of elephants, 19th century, illustrated by S.Kwan, *The Muwen Tang Collection: Glass Snuff Bottles*, Hong Kong, 2009, p.232 and 234.

寶象向來有審慎、智慧以及力量的象徵；背馱寶瓶則取意「太平有象」、「喜象昇平」。因此寶象此一瑞獸紋飾頗受清宮內廷之鍾愛，成為不少宮廷玉器、掐絲琺瑯器、鎏金銅器、以及青金石及象牙雕刻所用之題材。以金打造的鼻烟壺極 罕見，相同題材和造型的例子可見兩例玻璃類鼻烟壺，載於《沐文堂收藏全集，卷十九：玻璃煙壺》，香港，2009年，頁232、234。

152
A BLUE OVERLAY OPAQUE WHITE GLASS 'DRAGONS' SNUFF BOTTLE
Qianlong four-character mark and of the period
Of flattened ovoid form with a flat lip and oval foot rim, the milky white glass ground with a delicate blue overlay of two striding five-clawed dragons with finely incised scales above waves, stopper, box.
7.5cm (3in) high. (3).

HKD180,000 - 200,000
US$23,000 - 25,000

清乾隆 白套藍玻璃龍戲珠紋鼻烟壺
陰刻「乾隆年製」楷書款

Provenance:
Charlotte Horstmann and Gerald Godfrey Ltd, Hong Kong early 1990 (by repute)
Youran Zhai Collection, Hong Kong

來源:
香港Charlotte Horstmann and Gerald Godfrey公司，1990年代初（據藏家）
香港悠然齋珍藏

See a very similar blue overlay opaque white glass snuff bottle with dragons, mid Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles*, Hong Kong, 2003, p.40, no.57.Compare also with a similar example, in the Hedda and Lutz Franz Collection, which is illustrated in *Chinese Art from the Hedda and Lutz Franz Collection Glass*, Hong Kong, 2011, vol.2, no.1149.

鼻烟壺扁壺形，白地套藍色玻璃。壺體通景飾「二龍戲珠」紋，一條龍輾轉騰躍於翻滾的水面上，另一條龍頭部露出水面，身體潛入水中，正在相互追逐戲珠，底陰刻「乾隆年製」楷書款，帶銅鎏金雕花蓋。參考一件清宮舊藏白套藍玻璃龍戲珠紋鼻烟壺，見《故宮博物院藏文物珍品全集：鼻烟壺》，北京，2003年，圖版57號。另可參考Hedda Franz伉儷收藏一件非常類似之鼻煙壺，惟底款不同，見《Chinese Art from the Hedda and Lutz Franz Collection Glass》，香港，2011年，卷2，編號1149。

153
AN ARCHAISTIC BLUE GLASS SNUFF BOTTLE
Qianlong seal mark and of the period
Of slightly flattened baluster form, supported on a short oval foot rim, the exterior with archaistic design of *taotie* masks between rope-twist bands, upright lappets around the foot, scrolling acanthus leaves around the shoulder surmounted by a cylindrical neck and flat lip, stopper, box.
7.4cm (2 7/8in) high. (3).

HKD250,000 - 350,000
US$32,000 - 45,000

清乾隆 藍寶石透明玻璃獸面紋鼻烟壺
陰刻「乾隆年製」篆書款

Provenance:
Youran Zhai Collection, Hong Kong

來源:
香港悠然齋珍藏

Compare with a similar blue glass snuff bottle with *taotie* masks, Qianlong/Jiaqing, illustrated by S.Kwan, *The Muwen Tang Collection: Glass Snuff Bottles*, Hong Kong, 2009, in p.141. Compare also with a blue glass snuff bottle with similar design, which was exhibited in The Metropolitan Museum of Art, *Small Delights: Chinese Snuff Bottles*, New York, 9 July 2013–15 June 2014, acc.no.1971.117.3a,b.

鼻烟壺扁壺形，直頸，廣口，薄頸壁，橢圓形圈足，壺身呈圓角長方形，中央刻正向饕餮紋，上下蓮瓣及如意紋裝飾，底陰刻「乾隆年製」篆書款，帶粉紅色碧璽鑲珠蓋。

可參考一件約十八世紀晚期寶石藍玻璃獸面紋鼻烟壺，見《沐文堂收藏全集，卷十九：玻璃煙壺》，香港，2009年，頁141。另可比較紐約大都會博物館藏一件十八世紀晚期類似鼻煙壺，展覽於紐約大都會博物館，「Small Delights: Chinese Snuff Bottles」，紐約，2013年7月9日至2014年6月15日，館藏編號1971.117.3a,b。

154
A YELLOW GLASS 'CHILONG AND PHOENIX' SNUFF BOTTLE
Qianlong four-character mark and of the period
Of flattened circular shape, carved around the exterior with a continuous design in low-relief with archaistic phoenix and *chilong*, all surmounted by a short cylindrical neck, the stone of deep egg-yolk yellow-tone, stopper, box.
6.8cm (2 5/8in) high. (3).

HKD280,000 - 400,000
US$36,000 - 51,000

清乾隆 黃料「龍鳳呈祥」鼻烟壺
陰刻「乾隆御製」篆書款

Provenance:
Shand Gallery, Toronto, Canada, mid 1980s (by repute)
Youran Zhai Collection, Hong Kong

來源:
加拿大多倫多Shand Gallery，1980年代中（據藏家）
香港悠然齋珍藏

See a related bright yellow '*pushou*' snuff bottle with similar 'Qianlong yuzhi' mark, illustrated by Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, British Museum, London, 1995, pl.111. Compare with a yellow glass snuff bottle with identical design, Beijing workshop, 1730-1800, in the Hedda and Lutz Franz Collection, which is illustrated in *Chinese Art from the Hedda and Lutz Franz Collection Glass*, Hong Kong, 2011, vol.2, no.1181.

鼻烟壺扁瓶形，橢圓形圈足，通體黃色玻璃，俗稱鷄油黃色，一面飾夔龍紋，一面飾夔鳳紋，寓意「龍鳳呈祥」。底陰刻「乾隆御製」篆書款，帶粉紅色碧璽蓋。「乾隆御製」篆書款十分少見，參看一件鷄油黃鋪首鼻烟壺，其底款和本拍品相似，見Robert Kleiner，《Chinese Snuff Bottles in the Collection of Mary and George Bloch》，大英博物館，倫敦，1995年，編號111。另可參考Hedda Franz伉儷收藏一件非常類似之乾隆鼻煙壺，惟無底款不同，見《Chinese Art from the Hedda and Lutz Franz Collection Glass》，香港，2011年，卷2，編號1181。

(two views)

(two views)

155
AN INSIDE-PAINTED CRYSTAL 'CHILDREN AT PLAY' SNUFF BOTTLE
Ye Zhongsan, cyclically dated to the *Dingsi* Year, corresponding to 1917 and of the period
Finely painted on both sides with boys at play, the main side with two boys riding on the backs of larger children, with calligraphic inscription, signature and seal of the artist, the other side with boys playing with fighting crickets in circular boxes, stopper, box.
7.2cm (2 7/8in) high. (3).

HKD50,000 - 80,000
US$6,400 - 10,000

丁巳（1917年） 葉仲三作水晶內畫嬰戲圖鼻烟壺

Provenance:
Robert Kleiner, London, late 1990s (by repute)
Youran Zhai Collection, Hong Kong

來源:
倫敦Robert Kleiner，1990年代末（據藏家）
香港悠然齋珍藏

See a very similar inside-painted glass 'children at play' snuff bottle by Ye Zhongsan, 1910, illustrated by S.Kwan, *The Muwen Tang Collection: Glass Snuff Bottles*, Hong Kong, 2009, p.522.

鼻烟壺扁瓶形，腹部兩面均繪嬰戲圖，其中一面的左上方署款「丁巳杏月，葉仲三作」（丁巳為1917年）、印，帶碧璽蓋。

葉仲三，北京人（1869-1945），是晚清著名的內畫鼻烟壺大師。他善長用濃重的色彩描繪紋飾，內畫題材多取自古典名著，以雅俗共賞著稱於世。

相關的例子可比較一件葉仲三署款玻璃內繪庭園嬰戲圖鼻烟壺，載於《沐文堂收藏全集，卷十九：玻璃煙壺》，香港，2009年，頁522。

(two views)

156
AN INSIDE-PAINTED CRYSTAL 'TAIGONG WANG' SNUFF BOTTLE
Wang Xisan, cyclically dated to the *Xinhai* Year corresponding to 1971, and of the period
Finely painted to one side with a bearded Taigong Wang clad in loose flowing robes carrying a long fishing pole over his right shoulder, his left hand carrying a fish-basket, gazing across the Wei river beside gnarled trees and mountains in the distance, dated inscription with studio name *yi hu zhai*, 'One Bottle Studio' with seal, the reverse with a boat moored by a shore, poetic inscription reading *qiu jiang ye bo*, 'Moored at night on the Autumn river', stopper, box.
6.5cm (2 1/2in) high. (3).

HKD100,000 - 150,000
US$13,000 - 19,000

辛亥（1971年） 王習三作茶晶內畫「秋江夜泊圖」鼻烟壺

Provenance:
Robert Kleiner, London, late 1990s (by repute)
Youran Zhai Collection, Hong Kong

來源:
倫敦Robert Kleiner，1990年代末（據藏家）
香港悠然齋珍藏

For a discussion of the artist Wang Xisan see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection, Vol. 6, Part 1*, Hong Kong, 2008, pp. 273-275. The authors note, "As an artistic genius, Wang rapidly became one of the finest of all enamellers, both artistically and technically, that China has ever produced." The artist shows great artistry in painting both glass snuff bottles and interior-painted snuff bottles. For other examples of inside-painted snuff bottles by the artist see *Chinese Snuff Bottles in The Collection of Mary and George Bloch*, British Museum, London, 1995, pp.662-665.

王習三（1938-），中國當代工藝美術大師，師從葉派內畫葉葦祺和葉曉峰門下，於1967年創立冀派內畫，作品設色協調雅致，佈局嚴謹得當，且題材廣泛有山水、人物、花卉、蟲草等。更多關於王習三的介紹，參看Moss, Graham, Tsang編《A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection, Vol. 6, Part 1》，香港，2008年，頁273-275。另可比較三件同作者的內畫鼻烟壺，見Robert Kleiner，《Chinese Snuff Bottles in the Collection of Mary and George Bloch》，大英博物館，倫敦，1995年，頁662-665。

(two views)

157
A DUAN STONE CARVED 'LANDSCAPE' SNUFF BOTTLE
18th century
Of rectangular form, carved on one side with a mountainous landscape beside a river with a *sampan* floating by the moor with gnarled pine and *wutong* trees, the other side with calligraphic inscription and seal, all surmounted by cylindrical neck, stopper, box.
6cm (2 3/8in) high. (3).

HKD80,000 - 100,000
US$10,000 - 13,000

十八世紀 端石刻山水鼻烟壺

Provenance:
Shand Gallery, Toronto, Canada, mid 1980s (by repute)
Youran Zhai Collection, Hong Kong

來源:
加拿大多倫多Shand Gallery，1980年代中（據藏家）
香港悠然齋珍藏

The inscription on the snuff bottle reads:

戊子菊月馥亭製

Which may be translated as

'Made in Futing in the *Wuzi* year (corresponding to 1768) in the Chrysanthemum (September in the Lunar calendar) month.
With the seal: 有山 (*Youshan*).

Futing was the studio name of Pan Yi'ao 潘奕鏊 (active during the Qianlong reign). Pan was known for being good at painting and calligraphy, as well as making Buddhist images.

鼻烟壺扁瓶形，直口，橢圓形圈足。壺體兩面分別雕刻山水與楷書「戊子菊月馥亭製」，小篆落款「有山」。

「馥亭」是清代畫家潘奕鏊的號，字「有山」，清乾隆年間江蘇吳縣人，工畫山水人物及草蟲。

由此可推斷，「戊子」年指的是乾隆三十三年，公元1768年，菊月為中國傳統陰曆對九月的別稱。

158
A WHITE JADE 'CHILONG' SNUFF BOTTLE
Mid Qing Dynasty
Of flattened ovoid shape, crisply carved in low relief with a writhing archaistic *chilong* on either side of the bottle, the stone of pale white tone with slight russet striations, stopper, box.
6.5cm (2 1/2in) high. (3).

HKD280,000 - 300,000
US$36,000 - 38,000

清中期 白玉螭龍紋鼻烟壺

Provenance:
Charlotte Horstmann and Gerald Godfre Ltd, Hong Kong early 1990 (by repute)
Youran Zhai Collection, Hong Kong

來源:
香港Charlotte Horstmann and Gerald Godfrey公司，
1990年代初（據藏家）
香港悠然齋珍藏

The archaistic style of the *chilong* on the present snuff bottle recalls the Qianlong emperor's fascination with antiquity and archaism. Proposing to 'restore ancient ways', referring to the view of ancient culture as having intrinsic qualities of sincerity, simplicity and happy exuberance, the emperor instructed the Court to collect drawings of antiquities, such as the 'Catalogue of Xiqing Antiquities' *Xi Qing Gu Jian*, compiled in 1755, which provided the craftsmen with a source of inspiration in jade carving; see Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp.49-50.

Compare with a related white jade snuff bottle carved with *chilong*, mid Qing dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles*, Hong Kong, 2003, p.143, no.212.

鼻烟壺扁瓶形，橢圓形圈足。壺體兩面皆雕螭龍紋，似在空中飛舞，帶粉紅色碧璽蓋。

此拍品的風格反映了乾隆帝對「仿古」玉器的偏愛，也正正是其針對裝飾繁瑣、缺乏精純質感的「新樣」、「時樣」玉器設計的因應之道。 讓玉做的工匠領會其要求，他採取「示稿內府玉人」的方法—將內府收藏古器物的圖錄，如《西清古鑒》交付玉工作為新製玉器時造型、紋飾的藍本。見張麗瑞著，《宮廷之雅：清代仿古及畫意玉器特展圖錄》，臺北，1997年，頁49-50。

可比較一件清宮舊藏白玉夔鳳紋鼻烟壺，見《故宮博物院藏文物珍品全集：鼻烟壺》，北京，2003年，圖版212。

(two views)

159

159
A SILHOUETTE AGATE 'BIRD AND LOTUS' SNUFF BOTTLE
19th century
Of flattened form, with a flat lip and an oval foot rim, the natural inclusions finely carved to resemble two birds beside a gnarled rock, the reverse left plain, stopper, box.
7cm (2 3/4in) high. (3).

HKD50,000 - 80,000
US$6,400 - 10,000

十九世紀 瑪瑙巧作荷葉水鳥圖鼻烟壺

Provenance:
Robert Kleiner, London, late 1990s (by repute)
Youran Zhai Collection, Hong Kong

來源:
倫敦Robert Kleiner，1990年代末（據藏家）
香港悠然齋珍藏

Compare with a related agate snuff bottle with lotus leaf and aquatic bird design, Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Snuff Bottles*, Hong Kong, 2003, p.171, no.268.

鼻烟壺扁壺形，直口，橢圓形圈足。壺體一面巧妙的利用材質本身的黑色斑塊巧雕一隻水鳥站於荷葉旁，另一面光素無紋，天然紋理宛如水中隨流飄動的水草，別有意境。參考一件大小相近的清宮舊藏瑪瑙巧作荷葉水鳥圖鼻烟壺，見《故宮博物院藏文物珍品全集：鼻烟壺》，北京，2003年，頁171，圖版268。

160
A CARVED AGATE 'THREE VINEGAR TASTERS' SNUFF BOTTLE
18th/19th century
Of ovoid shape, carved around the exterior with three scholars with their cups raised, all amidst a rocky terrace with the stone cleverly carved with gnarled pine tree, the dark patches highlighting the robes of the scholars as well as the surrounding rocks, incised poetic inscription on the reverse, stopper, box.
6.5cm (2 1/2in) high. (3).

HKD300,000 - 400,000
US$38,000 - 51,000

十八/十九世紀 蘇作瑪瑙巧雕「三酸圖」鼻煙壺

Provenance:
Shand Gallery, Toronto, Canada, mid 1980s (by repute)
Youran Zhai Collection, Hong Kong

來源:
加拿大多倫多Shand Gallery，1980年代中（據藏家）
香港悠然齋珍藏

The scene carved on one side of the present lot is the 'Three Vinegar Tasters', a popular subject in Chinese religious paintings. The allegorical composition depicts the three representatives of China's major religious and philosophical traditions: Confucianism, Buddhism, and Daoism. One man reacts with a sour expression, one reacts with a bitter expression, and one reacts with a sweet expression after tasting the vinegar. Each man's expression represents the predominant attitude of his religion: Confucianism saw life as sour, in need of rules to correct the degeneration of people; Buddhism saw life as bitter, dominated by pain and suffering; and Daoism saw life as fundamentally good in its natural state.

See a painting with the same scene in the Shanghai Museum collection, illustrated in *Zhongguo wenwu tuan zaoxing kaoshi: Embroidery*, Yunnan, 2019, p.202. Inscribed on the other side: *Yuanzhen daren yazheng (dedicated to Yuanzhen), sansuantu (three vinegar tasters)*, signed *Suei yuan* at the Autumn months of the *Bingwu* Year.

鼻烟壺扁瓶形，直口，平底。壺體一面利用瑪瑙天然的黃褐皮色巧雕「三酸圖」，三老翁圍著一圓桌舉杯暢飲，一童子在旁煮茶。反面署款刻：元貞大人雅正，「三酸圖」，歲遠敬拜，丙午年秋月。

三酸圖是中國傳統圖案題材，又稱嘗醋翁，取材於宋代話本故事：金山寺住持佛印邀請黃魯直、蘇東坡品嘗自釀桃花醋，佛印言苦，黃魯直言甘，蘇東坡言酸。三位大家後來被引申為儒家、佛家、道家三種文化代表，即儒家以人生為酸，須以教化自正其形；佛教以人生為苦，一生之中皆是痛楚；道家則以人生為甜，認為人生本質美好，只是世人心智未開，自尋煩惱。參考一清代「三酸圖」鏡片，藏於上海博物館，見《中國文物圖案造型考釋—織綉》，雲南，2019年，頁202。

160 (two views)

161
A RARE NATURALISTIC BURLWOOD VASE, *YI*
Qing Dynasty
Naturalistically carved with an irregular body with undulating sides, the elongated spout extending outwards from one side, the surface of deep reddish-brown tone, box.
36.5cm (14 3/8in) wide. (2).

HKD80,000 - 100,000
US$10,000 - 13,000

清 癭木隨形匜

Provenance:
Sotheby's Hong Kong, 4 April 2015, lot 2931 (offered)

來源:
香港蘇富比，2015年4月4日，拍品編號2931（上拍）

This burlwood vase is formed naturalistically into the shape of archaistic bronze vessel, *Yi* after the Western Zhou dynasty. See the form of an archaic bronze, *Yi*, Western Zhou dynasty, in the Shanghai Museum, illustrated by P.F.Chen, *Xiashangzhou qingtongqi yanjiu* (Study of Bronzes from Xia, Shang, Zhou Dynasties), Shanghai, 2004, pp.560-562. The refined shape can be used as a container for flower arrangement which was a favoured pastime for the self-cultivation of literati, see related discussion in *The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties*, National Palace Museum, Taipei, 2014, pp.4-8.

此匜以癭木隨形雕成，形狀扭曲奇特，渾然天成，造型極富藝術效果，可做花插，可以陳設，在小中見大，豐富文人獨樂而又修身的生活趣味，相關討論見《瓶盆風華：明清花盆特展》，國立故宮博物院，臺北，2014年，頁4-8。表面帶棗紅色包漿，厚重溫潤。其形狀天然，與周代青銅匜有不謀之合，參考上海博物館藏西周晚期齊侯匜，見陳佩芬，《夏商周青銅器研究》，上海，2004年，頁560-562。

162
A CARVED BAMBOO STANDING FIGURE OF LIU HAI AND HIS GOLDEN TOAD
19th century
The Daoist Immortal carved standing, dressed in loose flowing robes cascading in voluminous folds and revealing his round belly, his right hand supporting the Three-Legged Toad and his left hand slightly raised at his chest holding a coin, his waist adorned with a belt suspending a double-gourd and overlapping leaves, the bamboo of reddish-brown colour.
30cm (11 3/4in) high.

HKD20,000 - 50,000
US$2,500 - 6,400

十九世紀 竹雕劉海戲金蟾立像

Bamboo carvings of the Immortal Liu Hai and his Three-Legged Toad were popular throughout the Ming and Qing dynasties, and the present lot appears to have been carved after earlier Ming dynasty prototypes. See a bamboo carving of Liu Hai and Toad, late Ming dynasty, illustrated by S.Kwan, *Ming and Qing Bamboo*, Hong Kong, 2000, pp.162-163. Later bamboo carvings of Liu Hai, Kangxi to Yongzheng periods are also illustrated in *Ibid*., p.293, where the author notes that 'smaller toads were common on bamboo carvings with the same subject matter during the late Kangxi and Yongzheng periods'.

此立像以圓雕手法雕刻而成，劉海長髮及肩，臉上喜笑顏開，神態悠閑，身穿闊袖袍衣，坦胸露肚，大腹便便，左手執銅錢，戲逗右手之上的三足蟾，腰下飾多層葉紋及繫一葫蘆，赤足而立。皮色粟紅，澤光瑩潤，整體刀法嫻熟，流暢自然，神情動作栩栩如生。參考一件萬曆至崇禎年間的竹根雕劉海戲蟾立像，《虛心傲節—明清竹刻史話》，香港，2000年，頁162-163。與明代造型相比，清康熙、雍正時期劉海戲蟾竹雕上的金蟾體形較小，見同上，頁293。

162

163
AN ENAMELLED SILVER MESSAGE TUBE AND COVER
19th century
Of slender cylindrical form, the exterior of the cover delicately modelled with small round cartouches enclosing scholar's objects, alternating with larger cartouches depicting a scholar standing with an attendant carrying a long lotus flower, the largest round cartouche enclosing a group of three figures dancing and playing music, some of the cartouches further decorated with green and yellow enamel, all on a geometric ground of 'eternity' motifs, box.
8cm (3 1/8in) long. (2).

HKD50,000 - 80,000
US$6,400 - 10,000

十九世紀 銀鏨胎填琺瑯博古人物紋消息筒

Containers like the present lot were used to deliver messages, its function as message tubes faded into the mid Qing dynasty and was more commonly used as needle containers since then. Compare with a related silver openwork message/ needle container, Qing dynasty, which is illustrated in the *Zhongguo minjia meishu quanji: shiwu* (The Complete Collection of Chinese Folk Works of Art: Ornaments), Guilin, 2002, p.57. Enamelled silver wares were popular in the 19th century for the European market, but were rarely seen in the domestic market. Compare with a related enamelled silver fish-shaped message/ needle container, Qing dynasty, which is illustrated *ibid*., p.56.

銀質，外管鏨刻卍字紋錦地，上下四周開光，開光內錘揲人物圖集博古圖，其內燒綠彩及黃彩，內管光素。

此器形制如竹雕消息筒，然而清代中晚期之後已不需用此傳信，更多用於存放針線。可參考一件清代富貴透雕針筒，著錄於《中國民間美術全集：飾物》，桂林，2002年，頁57。其燒彩工藝可參考一件清代魚形燒藍針筒，著錄於前書，頁56。

163

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar 2022

ASIAN ART ONLINE
4 - 14 April
Los Angeles

ASIAN ART
27 April
Sydney

ASIAN ART
9 May
London, Knightsbridge

FINE CHINESE ART
12 May
New Bond Street, London

FINE JAPANESE ART
12 May
New Bond Street, London

SOUTHEAST ASIAN MODERN & CONTEMPORARY ART
28 May
Hong Kong

MORE THAN A GAME: GAMES IN CHINESE ART, INCLUDING THE BRIAN HARKINS COLLECTION OF BRONZE 'ARROW' VASES
29 May
Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART
29 May
Hong Kong

FINE CHINESE PAINTINGS
2 June
Hong Kong

JAPANESE PRINTS ONLINE
7 - 16 June
New York

INDIA IN ART
7 June
New Bond Street, London

SOUTHEAST ASIAN MODERN & CONTEMPORARY ART ONLINE
10 – 21 June
Hong Kong

THE MOESKOPS COLLECTION OF CHINESE SNUFF BOTTLES ONLINE
13 - 23 June
London, Knightsbridge

THE CLAUDE DE MARTEAU COLLECTION, PART I
14 June
Paris

CHINESE WORKS OF ART
21 June
Los Angeles

ASIAN DECORATIVE WORKS OF ART
22 June
Los Angeles

HIMALAYAN ART ONLINE
1 – 9 August
Hong Kong

CHINESE PAINTINGS ONLINE
15 - 26 August
Hong Kong

ASIAN ART
23 August
Sydney

ASIAN ART ONLINE
29 August - 8 September
Los Angeles

MYTH, MIRTH AND MAGIC: IMPORTANT NETSUKE AND SAGEMONO FROM THE GUY DE LASTEYRIE COLLECTION
15 September
Paris

CHINESE WORKS OF ART AND PAINTINGS
20 September
New York

FINE JAPANESE AND KOREAN ART
21 September
New York

THE CLAUDE DE MARTEAU COLLECTION, PART II
3 October
Hong Kong

CHINESE PAINTINGS ONLINE
3 - 11 October
Hong Kong

SOUTHEAST ASIAN MODERN & CONTEMPORARY ART ONLINE
25 October – 3 November
Hong Kong

FINE JAPANESE AND KOREAN ART
26 October
New York

ASIAN ART
31 October
London, Knightsbridge

FINE CHINESE ART
3 November
New Bond Street, London

FINE JAPANESE ART
3 November
New Bond Street, London

CHINESE ART ONLINE
7 - 15 November
New York

FINE CHINESE CERAMICS AND WORKS OF ART
29 November
Hong Kong

FINE CHINESE PAINTINGS
30 November
Hong Kong

IMAGES OF DEVOTION
1 December
Hong Kong

THE TRIAY COLLECTION OF HIMALAYAN ART (PART I)
6 December
Paris

THE TRIAY COLLECTION OF HIMALAYAN ART (PART II) ONLINE
27 November - 7 December
Paris

ASIAN ART
7 December
Sydney

CHINESE WORKS OF ART
15 December
Los Angeles

ASIAN DECORATIVE WORKS OF ART
16 December
Los Angeles

Bonhams

CORNETTE de SAINT CYR

MAISON DE VENTES

The Robert & Jean-Pierre Rousset Collection of Asian Art: A Century of Collecting

Cornette de Saint Cyr, Paris | 25 & 26 October 2022

In collaboration with
Jean-Luc Estournel and
Marie-Catherine Daffos

HIGHLIGHTS EXHIBITION
10 - 16 June 2022
Cornette de Saint Cyr
6 avenue Hoche
75008 Paris
August 2022
Bonhams Hong Kong

ENQUIRIES
Asaph Hyman
asaph.hyman@bonhams.com
+44 (0) 207 468 5888
Jean-Luc Estournel
jle@aaoarts.com
+33 (0) 6 09 22 55 13

A VERY RARE AND IMPORTANT WOOD FIGURE OF A BODHISATTVA
Jin Dynasty (1115 - 1234)
€1,000,000 - 1,500,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

More than a Game: Games in Chinese Art, including the Brian Harkins Collection of Bronze Arrow Vases

Hong Kong I 29 May 2022

ENQUIRIES
+852 2918 4321
chinese.hk@bonhams.com
bonhams.com/chineseart

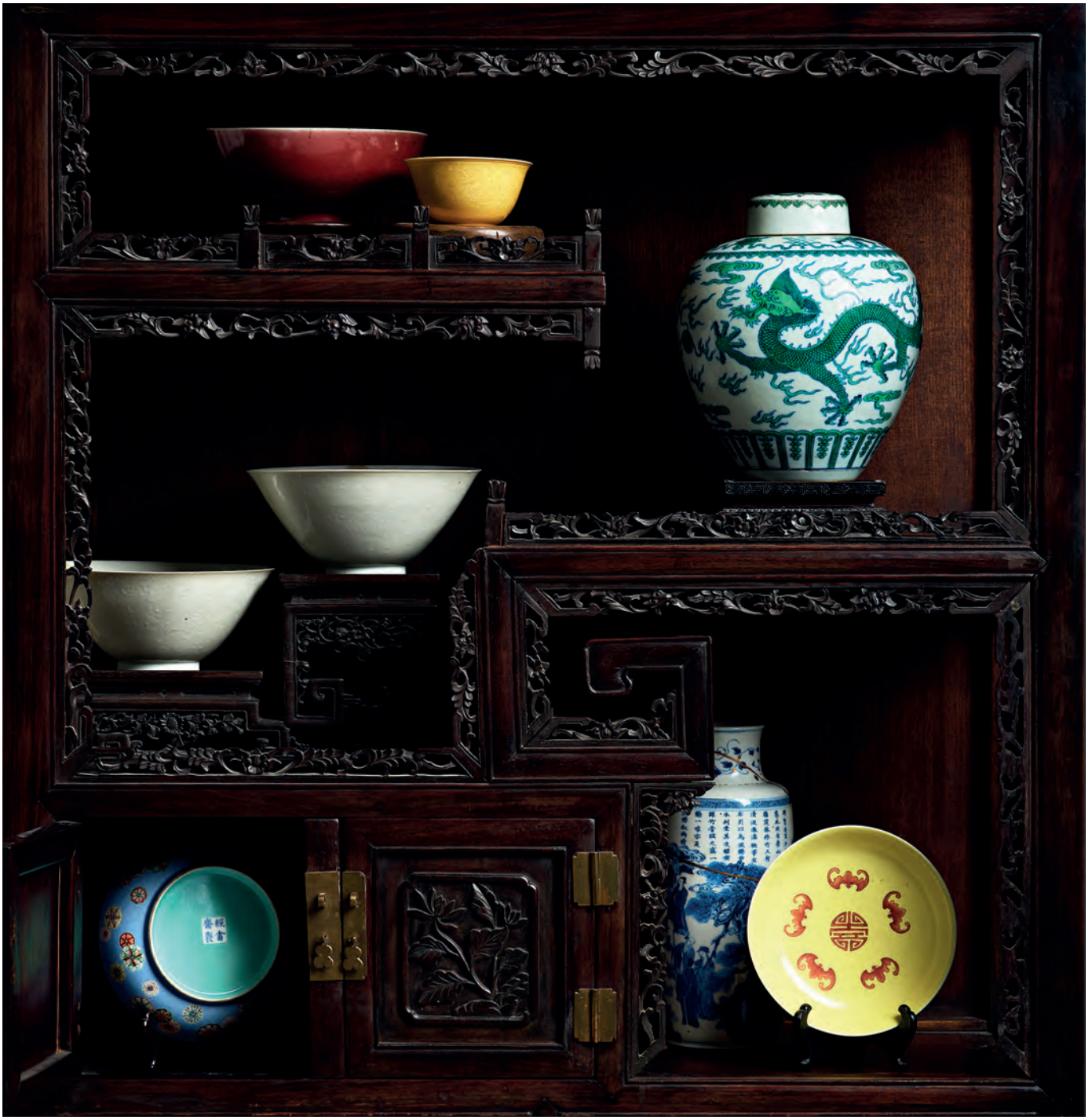
A RARE BRONZE 'DOUBLE-BOY' ARROW VASE, TOUHU
Song Dynasty
HK$150,000 - 200,000 *

A VERY RARE AND LARGE BRONZE 'BOYS' STUPA-SHAPED ARROW VASE, TOUHU
Ming Dynasty
HK$500,000 - 800,000 *

A RARE PARCEL-GILT BRONZE TRIGRAM ARROW VASE, TOUHU
Ming Dynasty
HK$100,000 - 150,000 *

A BRONZE 'TAOTIE-MASKS' 'ARROW' VASE, TOUHU
12th - 13th century
HK$80,000 - 120,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide



BUKOWSKIS ASIAN SPRING SALE 2022

Auction Live June 8–10, Bukowskis, Stockholm, Sweden. View catalogue online from May 23 and bid online during the Live auction at bukowskis.com

For inquiries please contact:
Cecilia Nordström +46 (0)73–940 08 02
cecilia.nordstrom@bukowskis.com

Linn Bennich Andersson +46 (0)707–88 84 75
linn.a.bennich@bukowskis.com

Bukowskis

BY APPOINTMENT TO H.M. THE KING OF SWEDEN

PART OF THE BONHAMS NETWORK

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you".

Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyer*s who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*'s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the Sale**,** which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the Catelogue to any defect, damage or restoration of the Lot. Please see paragraph 15. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the *Seller)* about the *Lot* only and is not part of the Contractual Description in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimate*s are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer*'s *Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

*Estimate*s are in the currency of the Sale.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any Contract for *Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot.*

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer*'s *Agreement*.

Alterations

Descriptions and *Estimate*s may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot,* to combine two or more *Lots,* to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer*'s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee and Telephone Bidding Form before the Sale. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*'s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next Lot is offered for *Sale*. The decision of the *Auctioneer* is considered final and conclusive.

At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the *Sale* at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*'s bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to Bonhams under any *contract* resulting from the acceptance of a *bid*.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer*'s *Premium* and associated charges. If we approve the identity of your

client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.
At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:
27.5% of the *Hammer Price* on the first HK$200,000; plus
26% of the *Hammer Price* from HK$200,001
and up to HK$7,500,000; plus
20% of the *Hammer Price* from HK$7,500,001
and up to HK$50,000,000; plus
14.5% of the *Hammer Price* above HK$50,000,000

8. TAX

The *Hammer Price* and the Buyer's Premium payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).
The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.
The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.
Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale,* neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot,* or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.
Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports,* we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;

- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.
Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.
It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:
Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items, see clause 13.
○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
Φ These lots contain ivory and cannot be imported into the USA or any country within the EU.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.
We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.
We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
UNDER THIS *CONTRACT*, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRITION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.
1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:
2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the *Lot*
2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) Bonhams' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the Lot is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams*' possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
7.3 You will collect and remove the *Lot* at your own expense from *Bonhams*' custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams*' instructions or requirements.
7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
8.1.1 to terminate immediately the *Contract* for *Sale* of the *Lot* for your breach of contract;
8.1.2 to re-sell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
8.1.3 to retain possession of the *Lot*;
8.1.4 to remove and store the *Lot* at your expense;
8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
8.1.8 to retain possession of any other property sold to you by the

Seller at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller,* whether implied by the *Sale* of *Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale.*

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot,* or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly)any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding* Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION

11.1 **Law**

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place

11.2 **Language**

The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract* for *Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a guarantee in the terms set out in paragraph 9.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the *Lot* as principal) made as agent on behalf of the *Seller.*

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 The *Purchase Price* for the *Lot*;

3.1.2 A *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 If the Lot is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice* to *Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and Tax and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a stamped, paid invoice, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*.Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of HK$50 plus Tax per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium, Tax* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 In any circumstances where we are liable to you in respect of a *Lot,* or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any *loss* or *damage* alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.
You may wish to protect yourself against loss by obtaining insurance.

10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong) , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

11.1 You may not assign either the benefit or burden of this agreement.

11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

11.8 In this agreement "including" means "including, without limitation".

11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

11.10 Reference to a numbered paragraph is to a paragraph of this agreement.

11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

12.1 **Law**

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

12.2 Language

The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client. services@ bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"**Tax**" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 **Implied undertaking as to title etc.**

(1) In every contract of sale, other than one to which subsection (2) applies, there is-

(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and

(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-

(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and

(b) an implied warranty that neither-

(i) the seller; nor

(ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor

(iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項: 有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計

拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他的責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。

在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/ 或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 http://www.bonhams.com。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已

認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及／ 或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及／ 或於圖錄加入插頁，及／ 或於拍賣會場地以通告，及／ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首200,000港元的27.5%
成交價200,001港元以上至7,500,000港元的26%
成交價7,500,001港元以上至 50,000,000港元的20%
成交價50,000,000港元以上的14.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited)。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票／ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金： 如所購得的拍賣品總值不超過HK$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK$80,000，HK$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡 (易辦事)：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡： 以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK$200,000。如所購得的拍賣品總值超過HK$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口／ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及／ 或進口許可證的責任。
各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。
倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。
請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及／ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。
在任何情況下，倘若本公司及／ 或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及／ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。
上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由辜青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由辜青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由辜青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室／ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及／ 或註上日期及／ 或題詞」：我們認為署名及／ 或日期及／ 或題詞出自該藝術家的手

筆；

「載有……的署名及／或日期及／或題詞」：我們認為簽署及／或日期及／或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過20年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於4厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15年以下－瓶頸內或少於4厘米

15-30年－瓶肩頂部 (ts) 或最多5厘米

30年或以上－瓶肩高處 (hs) 或最多6厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

Y 出口這些物件將受瀕危野生動植物種國際貿易公約規限，請參閱第13條。

○ 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Φ 此類拍品因包含象牙，恕無法進口美國及歐盟國家。

22. 語言

本競投人通告以中英文刊載。如就詮譯本競投人通告有任何爭議，以英文條款為本。

保障資料－閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及／或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。

2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任可說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或戊交價估計一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

5 風險、產權及所有權

5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。

5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及／或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及／或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。

8 未有支付拍賣品的款項

8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：

8.1.1 因閣下違反合約而即時終止銷售合約；

8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；

8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論

是否連同汽車），以取得拍賣品或其任何部份的管有權；

8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；

8.1.9 保留由賣家及／或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及

8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。

8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。

8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。

9 賣家的責任

9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。

9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。

9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。

9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5 在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

9.6 上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

10 一般事項

10.1 閣下不得轉讓銷售合約的利益或須承擔的責任。

10.2 倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。

10.3 倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。

10.4 銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。

10.5 倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。

10.6 銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

10.7 銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。

10.8 銷售合約內「包括」一詞指「包括，但不限於」。

10.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

10.10 凡提述第某段，即指銷售合約內該編號的段落。

10.11 除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。

10.12 銷售合約凡賦予賣家豁免、及／或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。

11 規管法律

11.1 法律
本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。

11.2. 語言
本銷售合約以中英文刊載。如就詮譯本銷售合約有任何爭議，以英文條款為本。

附錄二

買家協議

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

1 合約

1.1 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。

1.2 拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。

1.3 於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。

1.4 本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。

1.5 本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任:

1.5.1 本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；

1.5.2 在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；

1.5.3 本公司會按照第9段所載條款提供擔保。

1.6 不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。

2 履行銷售合約

閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。

3 付款

3.1 除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付:

3.1.1 拍賣品的買價；

3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及

3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。

3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。

3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。

3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。

3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及／或產生的利息，利益歸本公司，直至將款項付予賣家時止。

3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。

3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。

4 領取拍賣品

4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。

4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。

4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。

4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。

4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代

理按照儲存合約的條款持有。

4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。

4.7 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

4.8 倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。

5 拍賣品儲存

本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。

6 對拍賣品的責任

6.1 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。

6.2 閣下應於拍賣會後盡快為拍賣品投買保險。

7 未能付款或提取拍賣品及部份付款

7.1 倘若應付予本公司的所有款項未有於其到期支付時全數支付，及／或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下:

7.1.1 因閣下違反合約而即時終止本協議；

7.1.2 保留拍賣品的管有權；

7.1.3 遷移及／或儲存拍賣品，費用由閣下承擔；

7.1.4 就閣下所欠的任何款項（包括買價）及／或違約的損害賠償，向閣下採取法律程序；

7.1.5 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；

7.1.6 取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；

7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；

7.1.8 保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；

7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；

7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；

7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。

7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。

7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。

7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及／或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。

8 其他人士就拍賣品的申索

8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可:

8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或

8.1.2 向閣下以外的其他人士交付拍賣品；及／或

8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及／或

8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及／或抵押品。

8.2 第8.1段所述的酌情權:

8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及

8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。

9 贋品

9.1 本公司根據本第9段的條款就任何贋品承擔個人責任。

9.2 第9段僅於以下情況適用:

9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及

9.2.2 閣下於知悉拍賣品為或可能為贋品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為贋品；及

9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為贋品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。

9.3 於下述情況下，第9段不適用於贋品:

9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或

9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為贋品，或採用的確定方法在所有情況下本公司若採用則屬不合理。

9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非贋品而必需進行的程序及測試。

9.5 倘本公司信納拍賣品為贋品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。

9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。

9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。

9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。

10 本公司的責任

10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。

10.2 當拍賣品由閣下承擔風險時及／或當拍賣品已成為閣下的財產並由本公司保管及／或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責:

10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或

10.2.2 大氣壓力改變；

本公司亦不就以下負責:

10.2.3 弦樂器的損壞；或

10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。

10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。

10.4 在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效

性。

11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提述第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及/ 或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 **法律**

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮譯本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「拍賣人」主持拍賣會的邦瀚斯代表。

「競投人」已填妥競投表格的人士。

「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。

「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

「業務」包括任何行業、業務及專業。

「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「買家費用」以成交價按競投人通告訂明的費率計算的款項。

「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「狀況報告」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。

「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「成交價估計」本公司對成交價可能範圍的意見的陳述。

「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。

「膺品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該膺品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/ 或對其進行修復及/ 或修改（包括重畫或覆畫）而成為膺品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「保証」在任何膺品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/ 或專門書籍拍賣會當中，根據買家協議內定立，由郵票或書籍組成的拍賣品。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「香港」中華人民共和國香港特別行政區。

「遺失或損壞保證」指業務規則第8.2.1段所述的保證。

「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。

「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。

「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。

「買價」成交價與成交價的稅項相加的總數。

「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵票。

「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「儲存承辦商」於圖錄指明的公司。

「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/ 或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「網站」網址為www.bonhams.com的邦瀚斯網站。

「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「藝術家轉售權」： 按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「受託保管人」： 貨品所交託的人士。

「彌償保證」： 為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「互爭權利訴訟」： 由法院裁定拍賣品擁有權誰屬的訴訟。

「投得」： 拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「留置權」： 管有拍賣品的人士保留其管有權的權利。

「風險」： 拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「所有權」： 拍賣品擁有權的法律及衡平法上的權利。

「侵權法」： 對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有—

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有—

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? ☐ or post ☐

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title:	Fine Chinese Ceramics and Works of Art	**Sale date:**	29 May 2022
Sale no.	27677	**Sale venue:**	Hong Kong

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK$:

$10,000 - 20,000.....by 1,000s
$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s
$50,000 - 100,000.....by 5,000s
$100,000 - 200,000.....by 10,000s
$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
$500,000 - 1,000,000.....by 50,000s
$1,000,000 - 2,000,000.....by 100,000s
above $2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer ☐	I am registering to bid as a trade buyer ☐
Please note that all telephone calls are recorded.	Please tick if you have registered with us before ☐

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321, info.hk@bonhams.com

Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

登記及競投表格

邦瀚斯

（出席者 / 書面競投 / 網上 / 電話競投）請選擇競投方法

號牌（僅供本公司填寫）

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資訊給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：
電郵 ☐ 郵寄 ☐

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，
我同意將本人聯繫資料交予運輸公司。 ☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Fine Chinese Ceramics and Works of Art	拍賣會日期: 29 May 2022
拍賣會編號: 27677	拍賣會場地: 香港

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度（港元）：

$10,000 - 20,000.....按 1,000s
$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s
$50,000 - 100,000.....按 5,000s
$100,000 - 200,000.....按 10,000s
$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
$500,000 - 1,000,000.....按 50,000s
$1,000,000 - 2,000,000.....按 100,000s
$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱(如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	
競投電話號碼（包括電話國家區號）	
電郵（大楷）	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 ☐	本人登記為交易客戶 ☐
請注意所有電話對話將被錄音	以往曾於本公司登記 ☐

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價（不包括買家費用）	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:	日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

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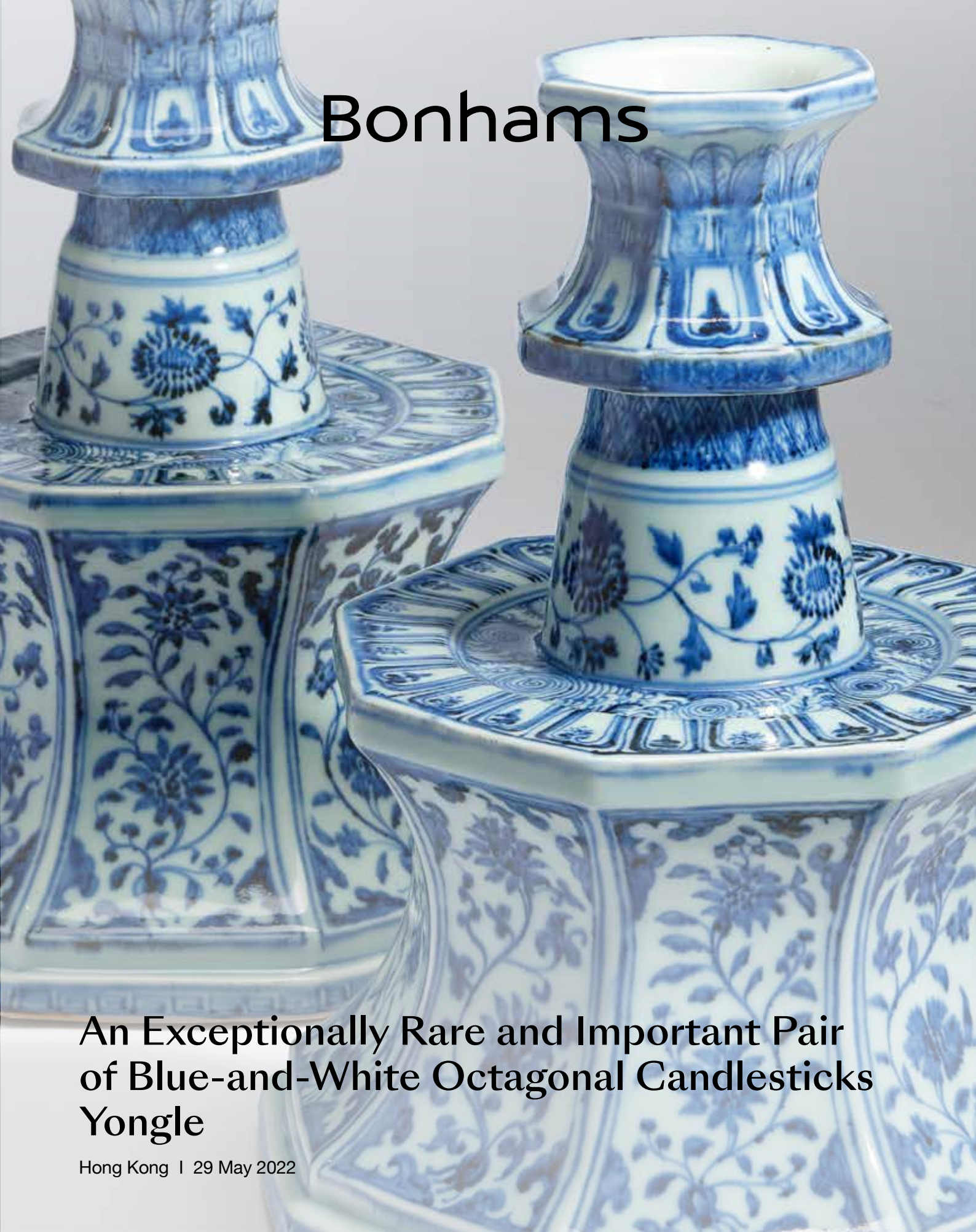

An Exceptionally Rare and Important Pair of Blue-and-White Octagonal Candlesticks Yongle

Hong Kong I 29 May 2022

Livingston House, Oak Park, Illinois, late 1930s
美國伊利諾伊州奧克帕克利文斯頓宅邸，攝於1930年代末

An Exceptionally Rare and Important Pair of Blue-and-White Octagonal Candlesticks, Yongle

Lot 123

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+44 (0) 207 468 5888
asaph.hyman@bonhams.com

ENQUIRIES

HONG KONG
Keason Tang 唐冶
+852 2245 3707
keason.tang@bonhams.com

Spring Lee 李富怡
+852 2245 3711
spring.lee@bonhams.com

Tracy Hui 許文意
+852 2245 3746
tracy.hui@bonhams.com

SHANGHAI
Wang Jie 汪潔
+86 21 6248 0258
wang.jie@bonhmas.com

BEIJING
Vivian Zhang 張瑋
vivian.zhang@bonhams.com

TAIWAN
Bobbie Hu 胡瑞
+886 2 2757 7070
bobbie.hu@bonhams.com

SINGAPORE
Bernadette Rankine
+65 6701 8038
bernadette.rankine@bonhams.com

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The Yongle emperor, r.1403-1424
明成祖朱棣

A Note about the History of the Candlesticks from the 1930s to the Present

本對燭臺傳承脈絡

This magnificent pair of blue and white porcelain candlesticks was owned in the 1930's by Richard J. Livingston (1910-1988) and his wife, Jane Steinfeld Livingston (1912-1993). They had married in 1935 and moved to Oak Park, Illinois.

Jane Livingston (née Steinfeld) was the daughter of Anna Brush Steinfeld (1886-1956) and Nathan Steinfeld (1878-1947) of New York City. Jane was a debutant in 1928 and was known in social circles as the "belle of New York".

Richard and Jane's daughter, Ann Florence Thomas (née Livingston), born in 1936, still remembers, from her early childhood, the candlesticks always being on the dining room table of her parents' large family residence at 175 North Taylor Avenue in Oak Park, Illinois. Ann's father, Richard, owned a successful family bakery, the Continental Baking Company, and was an active member of the United World Federalist Society, serving as a Regional President in the late 1950's.

By 1961, the Livingstons had moved to Wisconsin and from there onward to Florida. Before her parents moved to Florida, the candlesticks and the dining room table along with other family items were transferred to the possession of Ann, who was by then married. After her first husband died, she moved with their three children to a West Coast university town, where she remarried and returned to academic studies. There Ann met a Professor from whom she took classes, resulting in a friendship between the two families. Ann Thomas moved with her family to Florida in 1981 and prior to her move, held a house sale at which time the Professor, who is the current owner, purchased household items from including the dining room table and the present pair of candlesticks. These have been in the possession of the current owner to this date.

Now that this exceptionally rare pair of early Ming dynasty candlesticks has been recognised for their importance, the owner felt it appropriate that they will be admired by the larger public and find a new home.

本對燭臺最初由理查德·利文斯頓（1910-1988）及簡·利文斯頓（婚前姓斯坦菲爾德，1912-1993）伉儷購於二十世紀三十年代，二人1930年結婚，居住於美國伊利諾斯州奧客帕克。簡·利文斯頓（婚前姓斯坦菲爾德）出身名门，為安娜·布拉什·斯坦菲爾德（1886-1956）及內森·斯坦菲爾德（1878-1947）之女， 1928年名媛舞會上一跳成名，贏得「紐約佳麗」的花名。

二人育有一女，名為安·弗洛倫斯·利文斯頓，出生於1936年。安至今記得，童年記事以來這對燭臺便一直擺在奧客帕克泰勒北街175號大宅裡的餐桌上。安父理查德擁有一間成功的家族糕點公司，名為大陸糕點行（Continental Baking Company），並且是美國世界合眾聯邦社（United World Federalist Society）活躍成員，長期擔任地區主席至二十世紀五十年代。

1961年利文斯頓夫婦搬至威斯康辛，後移居佛羅里達。搬家時將家中物事贈與新婚的女兒，其中便包括這對燭臺和餐桌。安第一任丈夫謝世後，她和三個小孩搬去西岸大學城，不久再婚，而且重拾學業。安在學校裡與授課教授相識，兩家遂成密友。1981年安搬去佛羅里達之前將家當盡數售出，燭臺與餐桌售與了這位教授，即此件拍品之現藏家。

1981年來，教授將這對燭臺保存至今，十分欣慰這對稀有的明代早期燭臺的價值能為人所知，並且希望更多人能夠一睹風采，為其尋得下一個歸宿。

Livingston House, Oak Park, Illinois, late 1930s
美國伊利諾伊州奧克帕克利文斯頓宅邸，攝於1930年代末

Richard and Jane Livingston with their daughter, late 1930s
理查德及簡· 利文斯頓和女兒，攝於1930年代末

Marilyn Bell Sellers and Carey Bell, close friends of the present owner, early 1980s at the owner's home
現藏家密友瑪麗蓮· 貝爾· 塞拉斯及凱莉· 貝爾 ，攝於1980年代家中

Incomparable Union of Dazzling Brilliance A Pair of Extremely Rare Yongle Blue-and-White Octagonal Candlesticks

Geng Dongsheng

The Yongle Period in the Ming Dynasty was the time where domestic prosperity and international peace were achieved. During the reign of then Ming emperor Zhu Di, marvels such as the capital's relocation to Beijing, Zheng He's expeditions, and the compilation of the encyclopedic Yongle Canon took place, creating the Great Yongle Era. The political stability and economic development also fostered the advancement of ceramics production, enabling the Imperial Kiln Factory in Jingdezhen to innovate based on the techniques inherited from the Hongwu period, and producing many wares for Imperial use and bestowment, whose exquisite quality was treasured by the world.

The Yongle Period produced a plethora of ceramics in three main categories, namely underglaze, overglaze and colour glaze. Virtuosic techniques of painting, scratching, engraving, printing and cone arching were showcased in terms of ceramic decoration. The Yongle period was the first batch of official kiln wares to mark and period its wares, which became the official practice ever since. However, marking Yongle official kiln wares was not common, as it was featured only on a few varieties of blue-and-white, copper red, white glaze, red glaze and celadon glaze wares, with three ways of marking: written, moulded and engraved, and in two types of script: seal script and regular script. In his work "Peeping out of the sky", Wang Shimao records: "Inner court wares fired during Yongle and Xuande periods have been the most exquisite up to now. At that time, sweet white was the norm, with Samarra Blue as the decoration and bright red as the treasure." In the history of the development of ancient Chinese ceramics, Yongle's blue-and-white, sweet white glaze, and bright red glaze stood out, and were known as the "three masterpieces" and role models for successors in future generations to follow.

The Yongle period was the heyday of blue-and-white porcelain production, where it was renowned for its variety of shapes, detailed decorations and rich colour. Lan Pu's "The Pottery Catalogue of Jingdezhen" in the Qing dynasty notes that "Yong ware… with its smoothness, thickness, rich colours, exquisite forms, successors who imitate them would be hard to follow!" In the early Ming dynasty, with the rapid development of industry and economy, export trade became increasingly prosperous. Ming Cheng Zu (the Yongle emperor) sent Zheng He on overseas voyages, bringing back the "Sumatra Blue" cobalt pigment. Wares which had undergone firing with the pigment came with an exotic West Asian flavour, with its blue-and white-patterns rich in layers of clear vibrant colours; crystalline spots of cobalt and iron are often found in the texture of the designs, distributed in stellar drops, and in the heavier areas they condense into a black or navy blue colour, or even sink deep into the ware, giving a sense of curviness when viewed against the light. Motifs include auspicious fauna and flora, as well as figures and stories.

The shape of Yongle blue and white porcelains is known for its grace, thickness and elegance. The frequent cultural and business exchange between China and the rest of the world led to the emergence of more distinctive forms and decoration, such as those inspired by the Middle-Eastern vessels as exemplified in the octagonal candlesticks, stands, ewers, monk's hat ewers and fish basket vases.

Fig 1: Lot 123, A Pair of Yongle Blue-and-White Floral Octagonal Candlesticks, Bonhams

I. A Brilliant Pair

The present lot is a pair of Yongle blue-and-white octagonal candlesticks with floral design (**fig.1**). Each consists of a candle holder, a pillar and a base. Both the candle holder and the base are octagonal with narrowed waist. The sockets are deeper to allow for the insertion of soft-centred candles. The conical pillar connects the candle holder and the base. The base is hollow with a recessed surface to catch wax drops. The shape was made in sections and was very difficult to mould. The octagonal shape of the candle holder and base might have been made in sections with the aid of a mould. The foot is unglazed, and the central part of the outer foot is unglazed as well, with three circular holes. The two vessels are white in colour and lubricous in texture; the glaze is glossy and creamy, which is typical of Yongle blue-and-white porcelain.

The decoration is the same on both vessels, with a rich blue-and-white colour with characteristic 'heaping and piling'. The candle holder is lined with a key-fret band in the middle, with banana leaves and parallel lines at above and lotus petals below. The pillar is decorated with lattice designs at the top and chrysanthemum motifs below. The inside of the stand is decorated with waves, the outside with lotus petals, and its sides left blank. The base is divided into eight sides following the shape of the vessel, with each side decorated with a rectangular panel, lined with ruyi clouds and curling S-shaped floral designs inside each panel, which varies from panel to panel and mirroring each other on neighbouring panels. The blue-and-white decorations are complex and intense, with eleven layers from the rim to the foot, yet are clear and distinct. The motifs are finely-drawn.

The octagonal candlestick form has its roots in Islamic metalwork. Copper candlesticks were common wares in Iran, Egypt and other West Asian regions from the 11th to 15th centuries, such as the 12th-13th century Iranian bronze candlesticks in Britain's Keele Foundation collection (**fig.2**), the mid-14th century Iraqi or Iranian silver inlaid candlesticks in Japan's Idemitsu Museum of Art (**fig.3**), and the Egyptian brass candlesticks of 1482-1483 in the Islamic Museum in Cairo, Egypt (**fig.4**), which are mostly round in shape, with a variety of decorations including inlay on the surface of the vessel. The 13th century Iranian silver-inlaid brass candlestick in the Bastan Museum (**fig.5**), with its prism shape, is essentially the same as the porcelain octagonal candlestick from the Yongle period

Fig.2: Keele's Foundation

Fig.3: Idemitsu Museum of Arts, Japan

Fig.4 Museum of Islamic Art in Cairo, Egypt

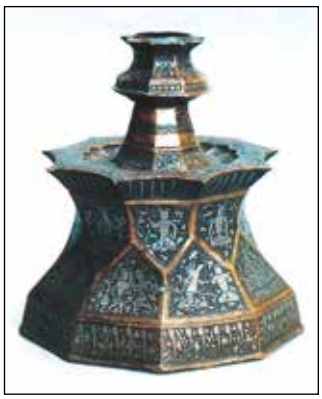

Fig.5: Bastan Museum, Iran

of the Ming dynasty, with local variations at the turning points and detailing of the vessel, a difference resulting from the variance in physical properties between porcelain and metal. In traditional Chinese ceramic wares, the octagonal shape is less common and more difficult to sculpt, with more prominent lines adding a sense of strength compared to the the traditional circular shape. The eight-pointed star decoration is one of the more common geometric motifs in exotic metalwork, and is one of the representative motifs in Islamic culture and art.

As a product of cultural exchange in the early Ming dynasty, the Yongle octagonal candlestick represents the clash and mingle of two civilizations, creating a union of beauty.

II. Dazzling Brilliance

The use and control of fire laid the foundation for the invention of the lamp. The form of the Chinese lamp originated from the ceramic dou in the late Neolithic period. With records within literary canons such as Ch'u Shu, the use of lamps can be traced back to the Spring and Autumn period. Archaeological excavations show that the earliest lamps are from the Warring States period. Lamps have a long history of development and are made in a variety of forms, including bronze, pottery and porcelain.

Ceramic lamps are an important category of Chinese lamps. During the Wei, Jin, and the Southern and Northern dynasties, ceramic candlesticks became one of the two main forms of lamps alongside oil lamps due to the development of ceramics and the popularity of candles. For example, "Gunlu Yuannian" in the collection of the National Museum of China can be regarded as one of the standard forms of oil lamps of the Three Kingdoms period. The lead-glazed lotus-petal lamp excavated from the tomb of Lou Yi in Taiyuan is a tall and elaborately decorated example of a northern oil lamp from this period. The candlestick shape is quite varied, imitating the main features of living organisms like animals, plants, and human beings, with the top being one or several hollow round tubular candle holders, such as the candlesticks in Western Jin and Northern dynasty. In the Sui and Tang dynasties, candlesticks were mostly singular tubes with double trays, such as the Tang dynasty white glaze dragon handle candlestick, where two vividly drawn dragons encircle the handle. In addition, there are also examples with a single tray, such as the Tang dynasty white glaze lotus petal candlestick, where the handle resembles bamboo stem, with the lamp base in an overlay lotus type, resembling a lotus flower in full bloom.

During the Song and Yuan dynasties, ceramic lamps were more often found in the form of bowls and plates, and an oil-saving lamp gained popularity, hence candlesticks were less common. During the Ming and Qing dynasties, the porcelain lamps were more varied in form, and the candlesticks took the unique forms of double-tray candlestick as well as hollow octagonal candlestick. The Yongle octagonal candlestick diverges from the traditional Chinese candlestick of the Ming and Qing dynasties in its shape, structure, and way of candle insertion, reflecting the cultural differences and exchange between China and the West. In this period, the candlesticks were not only used for illumination purposes, but also as offerings on the Buddha's table, and were used in pairs. The candlesticks played an important role in the life of ancient society, as it holds the candle, bringing warmth and hope to humanity.

Fig.6 Excavated in the site of Ming Imperial Kiln, 1983

Fig.7 Excavated in the site of Ming Imperial Kiln, 1982

Fig.8: The Palace Museum, Beijing

III. Two of its kind

The octagonal candlestick is typical of the Yongle and Xuande period, and only blue-and-white and white glazed varieties are known. As the pillar of the candlestick is easily lost, most of the surviving pieces were of the later Qing dynasty's Qianlong reign. The Yongle ware is unmarked, whereas the Xuande ware is signed with a six-character mark at the edge of the tray. 1983 saw the excavation of a Yongle sweet-white glaze octagonal candlestick from the Imperial kiln site at Jingdezhen (**fig.6**), whose shape can be compared with that of heirlooms. 1982 saw the excavation of an octagonal Xuande blue-and-white floral candlestick from the Imperial kiln site at Jingdezhen (**fig.7**), the shape and decoration of which can be compared with that of heirlooms. As the blue-and-white octagonal candlestick bears the six-character horizontal mark 'Made in the year of Xuande in the Ming dynasty', it can be considered a standard vessel of the Xuande period. There are very few Yongle blue and white floral candlesticks in existence, and a search of public and private collections shows that, in addition to the present lot, two are in the collection of the Palace Museum in Beijing (**figs.8 and 9**), two are in the collection of the Shanghai Museum (**fig.10**), and one each is in the collections of the Guangdong Museum (**fig.11**) and the Idemitsu Museum of Arts in Japan (**fig.12**).

Three similar works have appeared on the art auction market in the last twenty years. One was sold at Beijing Guardian's 1996 Autumn Sale, lot 1616, and later appeared at Shanghai Jinghua's 2001 Spring Sale, lot 105, and at Beijing Hanhai's 2005 Spring Sale, lot 2342. One other appeared in Beijing Council's 2006 Autumn Sale and later in Beijing Guardian's 2011 Spring Sale, lot 3546. In addition, lot 3952 of Beijing Council's 2017 Spring Sale was a remnant of a Yongle blue-and-white octagonal candlestick, with only the base remaining, which later appeared at Beijing Johan's 2018 Spring Sale, lot 0021.

The present lot shares common period features with the above-mentioned heirlooms in terms of form, glaze, blue-and-white colour and artistic style, differing only in size and part of the decoration. The decoration of the lot is identical to that found in the collection of the Palace Museum in Beijing, the Shanghai Museum, and lot 2342 in the Beijing Hanhai's 2005 Spring Sale, and in descending order: banana leaf, key-frets, distorted lotus-petal, brocade, entwined chrysanthemum, waves, distorted lotus-petal, folding floral, and key-frets. Another candlestick from the Palace Museum in Beijing; one from Guangdong Museum, one from the Idemitsu Museum of Arts in Japan; lot 3546 of Beijing Guardian's 2011 Spring Sale; lot 0021 of Beijing Johan's 2018 Spring Sale; and the Xuande blue-and-white candlestick excavated from the Imperial kiln site at Jingdezhen in 1982 bear the same decorations, from top to bottom: ruyi, half-medallion, distorted lotus petals, lattice, entwined floral, entwined lotus, waves, entwined lotus, half-medallion, folded floral, half-medallion. Upon comparison, it can be seen that the two groups of wares differ in the decoration of the candle holder, the pillar, the tray top, the turning points, the outer wall of the base, and near the foot. This reflects the variety of decoration combinations and the richness of the shape of Yongle ceramics. The outer base of both the present lot and the heirlooms has an unglazed ring, with three round holes in the ring to prevent the collapse of the tray and the deformation of the base, and to provide ventilation to prevent uneven heating resulting in partial shrinkage. The Yongle sweet-white glaze octagonal candlestick excavated from the Imperial kiln site at Jingdezhen in 1983 came with a fully glazed outer base, differing from the present lot in its method of firing, which reflects the progress of the Imperial kiln factory at Jingdezhen in its exploration of firing techniques and the diversity of ceramics production.

Fig.9: The Palace Museum, Beijing

Fig.10: The Shanghai Museum

Fig.11: The Guangdong Museum

Fig.12: The Idemitsu Museum of Arts, Japan

The present pair of candlesticks are very close in size and at the same time demoonstrate a high degree of similarity in form, decoration, glaze, and blue-and-white colour, and can be concluded to have been made at the same time and fired in the same kiln.

To conclude, the Yongle period may be considered the zenith of porcelain production during both the Ming and the Qing dynasties. With a more comprehensive Imperial kiln system, a richer variety of wares, and an advanced pottery techniques, it left a profound legacy on later generations. This period saw the production of the most exquisite and beautiful blue-and-white ceramics, known as the crème de la crème of the Ming dynasty and treasured by the world. It is, therefore, extremely fortunate for this pair of Yongle blue-and-white floral candlesticks to have resurfaced today. With its intact preservation as a pair and prominent heirloom, the present lot is a rare pinnacle of art. This form only existed for a short time during the Yongle and Xuande periods as a perfect blend of Chinese ceramics skills and Islamic culture and is one of the most important testimonies to the cultural exchange between China and the world during the Yongle reign.

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Appendix | 附表

序號 Number	名稱 Name	尺寸（厘米） Size (cm)	來源 Provenance	主體圖 Picture of Main Body	底部圖 Picture of Base
1	樂青花折枝花卉紋八方燭台（一對） A Pair of Yongle Blue-and-white Floral Octagonal Candlesticks	口徑 Rim：9 高 Height：29.5 足徑 Foot diameter：24 口徑 Rim：8.9 高 Height：29.4 足徑 Foot diameter：24	本品 Lot 123		
2	永樂青花折枝花卉紋八方燭台（一對） A Pair of Yongle Blue-and-white Floral Octagonal Candlesticks	口徑 Rim：9 通高Overall height：38.5 足徑 Foot diameter：23.5	北京故 博物院 The Palace Museum, Beijing		
3	永樂青花折枝花卉紋八方燭台 Yongle Blue-and-white Floral Octagonal Candlesticks	口徑 Rim：7.8 高 Height：27.8 足徑 Foot diameter：20.5	北京故 博物院 The Palace Museum, Beijing		
4	永樂青花折枝花卉紋八方燭台 Yongle Blue-and-white Floral Octagonal Candlesticks	口徑 Rim：9.3 高Height：29.3 足徑 Foot diameter：23.7	上海博物館 Shanghai Museum		
5	永樂青花折枝花卉紋八方燭台 Yongle Blue-and-white Floral Octagonal Candlesticks	口徑 Rim：8.1 高Height：27.2	廣東博物館 Guangdong Museum		
6	永樂青花折枝花卉紋八方燭台 Yongle Blue-and-white Floral Octagonal Candlesticks	高Height: 28.9	日本出光美術館 Idemitsu Museum of Arts, Japan		
7	永樂甜白釉八方燭台 Yongle Sweet White Glaze Octagonal Candlesticks	口徑 Rim：4.2 高Height：29 足徑 Foot diameter：22.2	1983年景德鎮御窯廠遺址出土 Excavated in 1983 from the imperial kiln site at Jingdezhen		
8	宣德青花折枝花卉紋八方燭台 Xuande Blue-and-white Floral Octagonal Candlesticks	高Height：27 足徑 Foot diameter：20.7	1982年景德鎮御窯廠遺址出土 Excavated in 1982 from the imperial kiln site at Jingdezhen		

合璧生輝 光耀天下
一對極為罕見的永樂青花折枝花卉紋八方燭台

耿東升

明代永樂一朝，國力昌盛，四海升平。明成祖朱棣在位期間，出現了遷都北京、鄭和下西洋、《永樂大典》編撰等諸多驚世壯舉，開創了“永樂盛世”。政局的穩定和經濟的發展也極大地推動了制瓷工藝的進步，使得景德鎮御窯廠在繼承洪武瓷器工藝的基礎上不斷創新，燒造出大量瓷器以供御用和賞賚之用，其質量精絕，為世所珍。永樂時期的瓷器品種豐富，有釉下彩、釉下彩及顏色釉三大類。瓷器裝飾手法嫻熟，畫、劃、刻、印、錐拱皆有。永樂一朝開官窯器物上書帝王年號款識之先河，此后成為定制。但永樂官窯器物署款並不普遍，僅見青花、釉裡紅、白釉、紅釉、冬青釉等幾個品種，署款方式有書寫、模印、刻劃三種，字體有篆書和楷書兩類。明王世懋《窺天外乘》記載：“永樂、宣德內府燒造，迄今為貴。其時以鬆眼甜白為常，以蘇麻離青為飾，以鮮紅為寶i。”在中國古代陶瓷發展史上，永樂青花、甜白釉、鮮紅釉獨樹一幟，被譽為“三大名品”，成為后世爭相追摹的典范。

永樂時期是青花瓷器生產的鼎盛時期，以造型多樣，紋飾精致，青花色澤濃艷而久負盛名。清代藍浦《景德鎮陶錄》記載：“永窯 . . . . . 土埴細，質尚厚，青花深翠，式樣精妙，若后來仿制者殊差ii！”明初，隨著手工業和城市經濟的迅速發展，對外貿易日益繁榮，明成祖諭遣中官鄭和下西洋，帶回“蘇泥勃青”鈷料，其燒制出的青花瓷，有的帶有西亞異域色彩，青花紋飾濃淡相映，層次豐富；青花色澤極為濃艷，清晰明快；圖案的紋理中常有鈷鐵的結晶斑，呈星狀點滴分布，濃重處則凝聚成黑青色、藏青色，甚至下凹深入胎骨，迎光測視有凹凸之感。青花紋飾豐富多彩，有祥禽瑞獸、植物花卉、人物故事等等。

永樂青花瓷器的造型，以優美俊秀、厚薄適度、儀態萬方為突出特點。由於頻繁的中外文化和貿易交流，導致這一時期的瓷器在造型和紋飾上受到了西亞地區文化的影響，並出現了如八方燭台、無擋尊、執壺、花澆、僧帽壺、魚簍尊等較為別致的器型。

一、合璧生輝

本品為一對永樂青花纏枝花卉紋八方燭台（圖1）。整體由燭插、連柱、台座三部分組成。燭插和台座均呈八棱台式，中部呈束腰狀。燭插插口較深，以便承插軟心蠟燭。連柱呈錐柱形，連接燭插和台座。台座中空，台面下凹，用以承接燭淚。造型為分段制作粘接而成，成型難度大。燭插和台座的八方造型應為分片制作鑲嵌而成，並以模具輔助成型。足端無釉，外底中部澀胎無釉，有三個圓孔。

兩器胎色潔白，胎質細膩潤滑；釉面光潤肥厚，白釉閃青，為明代永樂時期青花瓷器的典型特徵。

兩器所裝飾紋飾相同。通體以青花為飾，色澤濃艷，局部有鐵鏽斑點。燭插中部以回紋為界，回紋上飾蕉葉紋，其上轉折處以弦紋為飾；回紋下繪變形蓮瓣紋，其下轉折處錦紋裝飾。連柱上部裝飾錦紋，下部繪纏枝菊紋。台座承盤內部以海水紋，外部為變形蓮瓣紋，承盤轉折處弦紋點綴，留白處理。台座外壁主題紋飾隨器物造型而分為八面，每面以方形開光為邊飾，四角繪如意雲紋，開光內繪折枝花卉，每面花卉紋飾略有不同，花枝均呈S形走向，相鄰開光內花枝走向對稱，和諧美觀。足牆以回紋收尾。青花裝飾紋飾繁縟，自口部至足部多達十一層，密而不亂，層次分明。紋飾精美，繪制線條細膩流暢。 八方燭台造型淵源於伊斯蘭金屬器。銅燭台在十一世紀至十五世紀的伊朗、埃及等西亞地區常見的實用器皿，如英國基爾基金會收藏的十二至十三世紀伊朗青銅燭台（圖2）、日本出光美術館藏十四世紀中期伊拉克或伊朗銀鑲嵌燭台（圖3）、埃及開羅伊斯蘭博物館藏的1482-1483年埃及黃銅燭台（圖4），造型上多為圓形，器表採用鑲嵌等多種裝飾。伊朗巴斯坦博物館收藏的十三世紀伊朗嵌銀銅燭台（圖5），造型為多棱形，其與明代永樂時期的瓷質八方燭台基本相同，在器物轉折處和細部處理上存在局部變化，這種差異是瓷器與金屬器材質性能差異所導致的。在中國傳統陶瓷器的造型中，八棱造型較為少見，且成型難度大，與傳統的圓形造型相比，線條更加凸顯，具有挺拔硬朗之感。八角星形裝飾是外來金屬器造型中較為常見的幾何圖案，也是伊斯蘭文化藝術中的代表性圖案之一。 永樂八方燭台作為明代早期中外文化交流的產物，是兩種文明的交流與碰撞，實為珠聯璧合，合璧生輝！

圖1 永樂青花折枝花卉紋八方燭台（一對）

圖2 英國基爾基金會藏品圖

二、光耀天下

八方燭台作為燈具，有燃燭照明之用，人類對火的使用和控制為燈具的發明奠定了基礎。中國燈具的形制源於新石器晚期發展而來的陶豆。據《楚辭》記有“室中之觀多珍怪，蘭高明燭華容備iii。”，可知燈具的使用可早至春秋時代。考古發掘資料顯示目前最早的燈具見於戰國時期。燈具發展歷史悠久，形制多樣化，材質有青銅、陶質、瓷質等。

瓷質燈具是中國燈具中的重要一類。魏晉南北朝時期，由於制瓷業的發展和蠟燭的推廣，瓷質燭台成為燈具的主要形式之一，與油燈並行發展，成為這一時期燈具的兩種主要形式。如中國國家博物館藏“甘露元年”青瓷熊柄燈盞，可作為三國時期油燈形制的標准器之一。太原北齊婁叡墓出土的鉛釉蓮瓣紋燈盞，形制高大，裝飾繁縟，為此時期北方油燈的代表。燭台造型頗多，以仿像生器為主要特征，如動物、植物、人物形象等，上端多為一支或幾支中空圓管狀燭柱用以承插蠟燭，如西晉青釉羊形燭台、北朝青釉五孔蓮瓣燭台等。

隋唐時期，瓷質燭台的形制以單孔管狀燭柱、雙層承盤為特色，如唐代白釉龍柄燭台，柱柄雙龍盤繞，形態生動。此外，還有做成單層承盤的，如唐代白釉蓮瓣紋燭台，柱柄呈竹節狀，燈座為覆蓮式，猶如盛開的蓮花。宋元時期，瓷質燈具多以碗、盤形制的燈盞出現，並流行一種省油燈。燭台較為少見。明清時期，瓷質燈具的形制更為多樣，燭台以立扦式雙承盤燭台和中空式八方燭台為獨具特色的燈具。而此形制的永樂八方燭台在造型、結構、插燭方式等方面與明清時期的中國傳統燭台不同，反映了中西方的文化差異和文化交流。這一時期，燭台不僅作為照明用具，也是佛供案上的供器，並成對使用。

燭台在古代社會生活中扮演了重要的角色，其以承置蠟燭，照明溫暖為使命，在漫漫長黑夜中不僅給人以希望和力量，同時照亮人間，光耀天下！

三、舉世“有”雙

八方燭台是明代永宣時期的典型器物，目前僅見青花和白釉品種。燭台上的蠟燭形插柱易於遺失，故現存多為乾隆時后配。永樂器無款；宣德器有六字橫款，書寫於承盤的轉折處iv。1983年景德鎮御窯遺址出土有永樂甜白釉八方燭台（圖6），其造型可與傳世品器物相互印証。1982年景德鎮御窯遺址出土有宣德青花折枝花卉紋八方燭台（圖7），其造型和紋飾可與傳世品相比較，此件青花八方燭台承盤轉折處書“大明宣德年制”六字橫款，可作為宣德時期的標准器。

永樂青花折枝花卉紋八方燭台存世量極少，檢索公私藏品可知，除本品外，北京故宮博物院收藏二件（圖8、9），上海博物館收藏二件（圖10），廣東博物館（圖11）、日本出光美術館（圖12）各收藏有一件。

近二十年來，藝術品拍賣市場上曾出現過三件同類作品。一件為1996年北京嘉德秋拍lot1616，后現於2001年上海敬華春拍lot105和2005年北京翰海春拍lot2342（圖13）。另一件出現在2006年北京匡時秋拍，后現於2011年北京嘉德春拍lot3546（圖14）。此外，2017年北京匡時春拍lot3952為永樂青花八方燭台殘件，僅存台座（圖15），后現於2018年北京中漢春拍lot0021。

本品與上述傳世品在造型、胎釉、青花發色及藝術風格等方面具有共同的時代特征，隻是在尺寸和局部紋飾上存在差異。本品與北京故宮博物院藏品、上海博物院藏品、2005年北京翰海春拍lot2342紋飾相同，紋飾自上而下依次為：蕉葉紋、回紋、變形蓮瓣紋、錦紋、纏枝菊紋、海水紋、變形蓮瓣紋、折枝花卉紋、回紋。北京故宮博物院另一藏品、廣東省博物館藏品、日本出光美術館藏品、2011年北京嘉德春拍lot3546、2018年北京中漢春拍lot0021、1982年景德鎮御窯遺址出土宣德青花八方燭台紋飾相同，紋飾自上而下依次為：如意頭紋、半錢紋、變形蓮瓣紋、網格紋、纏枝花卉紋、纏枝蓮紋、海水紋、纏枝蓮紋、半錢紋、折枝花卉紋、半錢紋。比較之下不難發現，兩組器物在燭插、連柱、台面、折肩處、台座外壁、近足處的紋飾均有明顯不同。反映出永樂瓷器紋飾組合的多樣性和器物造型的豐富性。

本品和傳世品的外底均有一澀圈，澀圈上分布三個圓孔，裝燒時澀圈處墊一柱形墊具以防止承盤台面塌陷和台座變形，三個圓孔起到透氣作用以防止受熱不勻而造成局部收縮不一致。而1983年景德鎮御窯遺址出土的永樂甜白釉八方燭台，外底滿釉，與本品在裝燒方法上存在差異，這種差異反映了景德鎮御窯廠在裝燒技術上的探索進步和制瓷工藝上的多樣性。

本品兩件器物尺寸非常接近，同時在造型、紋飾、胎釉、青花發色等方面呈現高度的相似性，“同卵孿生”，應是同期制作，同窯燒造而成。本品與同類傳世品相比更勝一籌，其品相極佳，無與倫比。作為永樂青花瓷器中的佼佼者，雖是舉世無雙，實則舉世“有”雙！

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圖3 日本出光美術館藏品

圖4 埃及開羅伊斯蘭博物館藏品

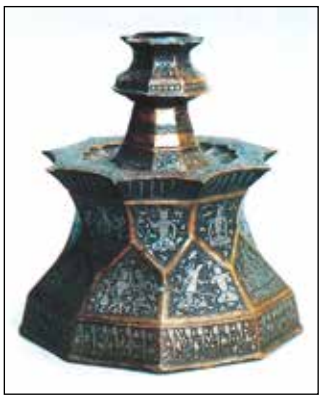

圖 5 伊朗巴斯坦博物館藏品

圖6 1983年景德鎮御窯廠遺址出土

圖7 1982年景德鎮御窯遺址出土

圖8 故宮博物院藏品

圖9 故宮博物院藏品

圖10 上海博物館藏品

圖11 廣東博物館藏品

圖12 日本出光美術館藏品

The Ming Yongle Period Blue-and-White Octagonal Candlesticks with Flower Sprays in the Palace Museum, Beijing

Huang Weiwen

Fig, 1-1 Palace Museum, Beijing

Fig. 1-2 Base, Palace Museum, Beijing

The Yongle period (1403-1424) saw the heyday of the Ming dynasty Imperial porcelain production in Jingdezhen, which is now often referred to as the 'Imperial kiln' or 'official kiln'. Not only are the blue-and-white porcelains which were produced there regarded as the very best of the Ming dynasty, but the monochrome ones, such as the xianhong bright copper red-glazed, the jilan sacrificial blue-glazed, and the tianbai sweet white-glazed, are also much celebrated.

Due to the use of imported cobalt ores, typical Yongle blue-and-white porcelains are characterised by a vibrant blue colour, often with an extensive 'heaping and piling' effect. Blue-and-white porcelains of the Yongle period came in a wide range of forms, including both traditional and innovative designs that show distinct foreign influences. For instance, the moonflasks with s-shaped handles or loop handles with loose rings, square vases with indented corners, pitchers, wudangzun stands, and octagonal candlesticks are all forms influenced by metal or ceramic wares of the Islamic culture of West Asia.

The decorative style of the Yongle period blue-and-white porcelains is simple yet elegant, often featuring floral and fruit motifs. Undoubtedly, the three octagonal candlesticks with flower sprays in underglaze blue in the Palace Museum are among the finest and most rare Yongle Imperial blue-and-white porcelains to have survived.

Based on their provenance, decorative details, and cobalt blue shades, these three candlesticks fall into two groups. Two of them (**figs.1-1, 1-2, 2-1, and 2-2**) were previously in the Imperial collection.[1] They carry the liu-character (to stay) mark[2] and may have come from the Chengde Mountain Resort or the Mukden Palace (known today as Shenyang Imperial Palace). The pair are of the same form, with a height of 38.5cm, a mouth rim diameter of 9cm, and a base diameter of 23.5cm, and each consisting of three sections: a cup at the top, a pedestal base, and a stem connecting the cup and the base. Both the cup and the pedestal base are octagonal in shape, with stepped bases and curved tapered sides forming a waist. The stem is a tapering cylinder. The pedestal base is quite high, but hollow, with a concave top for holding the molten wax. Both candlesticks are decorated with ten tiers of motifs in underglaze-blue, bordered by string patterns. The cups are decorated from top to bottom with bands of banana leaves, spiral meanders, and lotus petals. The stepped bases of the cups are also decorated, but the patterns are indistinct due to the overly 'heaped and piled' cobalt blue effect. The stems of both are adorned with chrysanthemum scrolls and a band of diaper-work; the concave top of the base is decorated with waves circled by a lotus petal border. Each side of the octagonal bases is filled with a flower spray, including peonies, chrysanthemums, camellias, and lotuses, while meanders

Fig. 2-1 Palace Museum, Beijing

Fig. 3-1 Palace Museum, Beijing

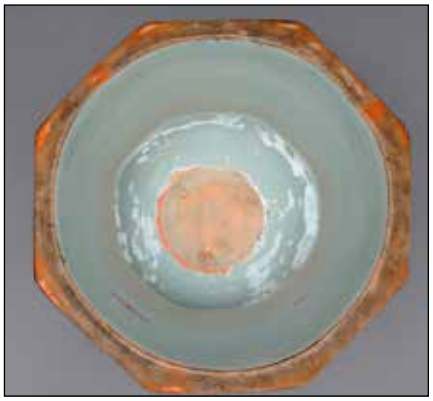

Fig. 2-2 Base, Palace Museum, Beijing

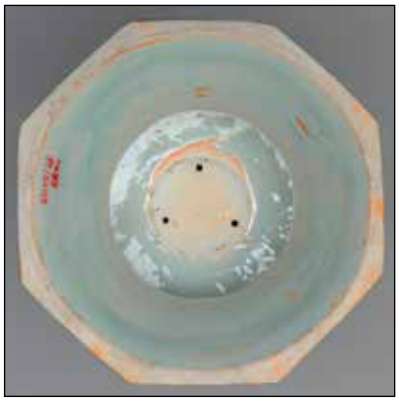

Fig. 3-2 Base, Palace Museum, Beijing

adorn the stepped feet. Neither candlestick in the pair is marked. The third blue-and-white octagonal candlestick in the Palace Museum was acquired in 1960 (**figs.3-1 and 3-2**). With a height of 27.8cm, a mouth rim diameter of 7.8cm, and a base diameter of 20.5cm, it is slightly smaller than the pair previously in the Imperial collection. On this candlestick, there are a total of eleven tiers of ornaments, including bands or ruyi scrolls, zigzag geometric pattern and lotus petals on the cup, leaf scrolls and lotus scrolls on the stem, waves circled by floral scrolls on the concave top of the base, and eight panels of flower sprays on the octagonal base. The lower rim of the cup, the upper rim of the base, and the stepped foot are all adorned with a border of patterns, which are indistinct due to the overly 'heaped and piled' cobalt blue. The third candlestick is not marked either.

Overall, all three candlesticks are unmarked, similar in shape, and slightly different in size. The heavy and thick bodies are built in sections, with the cups slightly slanted. Both the inside and outside of the candlesticks are covered in a creamy and glossy white glaze. The glazed surface is, however, slightly uneven on the inside and at the lower part of the bases, with traces of runny or accumulated glaze. The bottoms of the feet are unglazed, so is an area of about 6-7cm in diameter on the bases' undersides, where the spurs were placed when the candlesticks were being fired. Some orange-yellowish tinges can also be seen in these unglazed areas. On the underside of each of the three candlesticks, there are also three small circular holes spaced in a triangle pattern. However, the holes in one of the candlesticks (**fig.2-2**) have been covered by the glaze. The underglaze-blue on these candlesticks all came from imported cobalt ores that have been referred to as sumali qing (Samarra Blue). The tone of this blue is rich and vibrant, and the accumulation of iron oxide in the cobalt pigment often causes the so-called 'heaped and piled' effect in the brushworks. When viewed sideways against light or touched with the hand, one could even see or feel the piling of pigments on the surfaces of the candlesticks.

Fig. 4 Palace Museum, Beijing

Fig. 5 Palace Museum, Beijing

Fig. 6 Excavated in Zhushan, Jingdezheng

According to the archives of the Qing Court, most of the early Ming porcelain candlesticks in the Imperial collection were in pairs. One entry from the eighth year of the Qianlong reign in the 'Woodwork' section of the *Archives of the workshop of the Imperial Household Department* states that:

'On the fifth day of the eleventh month, the siku controller Bai Shixiu reported, eunuch Hu Shijie came to hand over four pairs of blue-and-white candlesticks of the Xuande period… and delivered the imperial decree to add spikes to these candlesticks and stands to all items... On the ninth day of the month, Samha, a chief eunuch at rank 7, handed back these four pairs of candlesticks, now with spikes and stands, to eunuch Hu Shiji to present to the emperor. End of the record.'[3]

The candlestick is one of the traditional Chinese ceramic products, and it appeared as far back as the Three Kingdoms period (220-280) and the Jin dynasty (266-420), with celadon candlesticks in the shape of sheep or mythical animal riders being some of the major types. During the Ming and Qing periods, porcelain candlesticks were also very common. Many featured shallow or deep bowl-shaped candle cups, sometimes even with spikes, such as the candlestick with Arabic inscriptions in underglaze-blue and a Zhengde mark (**fig.4**), and the one with floral motifs in famille rose on a turquoise ground and a Qianlong mark (**fig.5**), in the Palace Museum. The octagonal candlesticks of the Yongle (1403-1424) and Xuande (1426-1435) periods are, however, derived from the copper candlesticks from the Islamic regions of West Asia, with forms distinctly different from the traditional Chinese ones.

From existing evidence, octagonal candlesticks are only known from the Yongle and Xuande periods of the Ming dynasty. As Imperial porcelains of both periods are consistent in terms of types, forms, decorative styles and motifs, the octagonal candlesticks without reign marks were often regarded in the past as products of the Xuande period. However, despite their similar shapes and decoration, the octagonal candlesticks in the Palace Museum differ in detail from the one with a Xuande mark (**fig.6**), which was unearthed in 1988 from the Ming Imperial porcelain factory site in Zhushan, Jingdezhen.[4] For example, the candlesticks in the Palace Museum have much thicker feet, while the foot of the excavated piece is much thinner. Furthermore, the candlestick unearthed in Jingdezhen appears more mature in terms of craftsmanship, resulting in a tidy and neat form, with the spike sitting straight, and both the inner wall and the outer surface of the base evenly glazed. The eleven tiers of decoration in underglaze-blue on it show further differences in terms of the motifs and layouts compared to the ones in the Palace Museum. The blue pigment on the Jingdezhen candlestick appears thinner and lighter, with considerably less 'heaped and piled' effect and finer brushwork. A horizontal six-character Xuande mark in regular script written in underglaze blue is placed at the upper rim of its base.

In conclusion, the three blue-and-white octagonal candlesticks in the Palace Museum and the pair for sale at Bonhams share many similarities in their shapes, bodies, glaze, and the underglaze blue colouration, while displaying distinct differences from the Xuande mark candlestick excavated in Jingdezhen. The pair for sale at Bonhams and the three in the Palace Museum, Beijing, should be products of the same period, and they are all likely to be from the Yongle period.

故宮博物院藏明永樂青花折枝花卉紋八方燭台

黃衛文

圖1-1 北京故宮博物院藏

圖1-2 燭臺圈足，北京故宮博物院藏

永樂（1403～1424年）一朝是明代景德鎮“御器廠”，這一今人習稱為“御窯”或“官窯”的明代皇家用瓷生產機構發展鼎盛的歷史階段，不僅青花瓷器被后人譽為明代青花瓷器之冠，鮮紅、祭藍、甜白等顏色釉瓷器也備受后世稱道。典型的永樂青花瓷器使用進口青料描繪紋飾，紋飾呈色青翠濃艷，常有暈散和氧化鐵結晶現象。器物造型豐富，除傳統造型之外，亦多新創，並有鮮明外來文化因素的影響，如雙系活環背壺、如意耳扁壺、委角方瓶、花澆、無當尊、八方燭台等都明顯借鑒於西亞伊斯蘭地區的金屬或陶器制品。裝飾風格疏朗清麗，紋樣題材常見各式花卉和瑞果紋樣。而故宮博物院所藏3件青花折枝花卉紋八方燭台無疑是傳世永樂御窯青花瓷器中的珍稀之作。

故宮藏青花折枝花卉紋八方燭台共有3件，從藏品來源、紋飾細節、青花發色等方面看，3件燭台大致可分兩組。其中兩件燭台（圖1-1、圖1-2；圖2-1、圖2-2）為清宮舊藏i，留字號ii，是舊藏於承德避暑山庄或盛京皇宮（今沈陽故宮）內的一對燭台。此對燭台造型一致，均高38.5厘米，口徑9厘米，足徑23.5厘米，由上部燭插、中間連柱、下部台座等三部分構成。燭插、台座呈八方棱台式，壁弧形束腰，下部出沿；連柱為上小下大的圓柱形；台座高而外底中空，上出平台，裡側有凹面以承燭淚。外壁青花裝

飾，自上至下飾十層紋飾，各層紋飾間以弦紋相隔。燭插自上而下飾蕉葉紋、回紋、變形蓮瓣紋，下沿繪紋飾一周，因青料暈散嚴重，紋樣模糊不清；支柱上飾錦紋，下飾纏枝菊紋；台座的平台內側凹面飾海水波濤紋，外周飾變形蓮瓣紋，外

圖2-1 北京故宮博物院藏

圖 3-1 北京故宮博物院藏

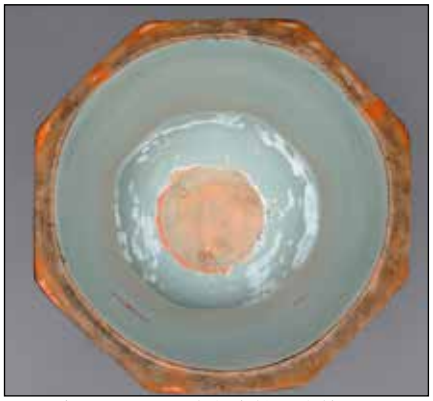

圖2-2 燭臺圈足，北京故宮博物院藏

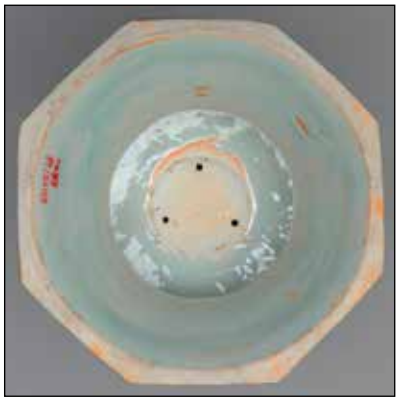

圖3-2 燭臺圈足，北京故宮博物院藏

壁八面分飾折枝牡丹、菊花、茶花、蓮花等花卉紋八組；足牆外壁飾一周回紋。無款識。而故宮藏品中還有一件1960年入藏的青花八方燭台（圖3-1、圖3-2），高27.8厘米，口徑7.8厘米，足徑20.5厘米，器形比舊藏的一對燭台略小。外壁青花紋飾共有十一層。燭插部分自上至下分飾如意雲頭、折線和變形蓮瓣紋；支柱上飾卷草紋，下飾纏枝蓮紋；台座的平台內側凹面飾水波紋，外周飾纏枝花葉紋，座壁八面飾折枝花卉紋八組。此外，燭插下沿、台座上沿和台座外壁下部近足牆處各繪紋飾一周，因青料暈散嚴重，紋飾模糊不清。無款識。

整體看，3件燭台均無款識，造型一致，器形大小略有區別。胎體厚重，採用分段拼接成型法，燭插部分都有些歪斜不正。裡、外施白釉，釉面肥厚瑩潤。台座外底內壁均有施釉不勻現象，有比較明顯的流釉或積釉痕。除足端無釉外，台座外底中間都有一處直徑約6～7厘米左右的澀圈，為裝燒時用支柱墊燒所致，澀圈和足端處可見火石紅痕。燭台內底均有3個品字形分布的小圓孔，其中一件（圖2-2）因燭插裡部釉的流動而封閉了小孔。青花裝飾均使用進口“蘇麻離青”料，色調濃重艷麗，紋飾繪畫可見明顯的暈散和鐵結晶斑，迎光側視或用手觸摸，燭台表面有凹凸不平之感。

據清宮檔案記載，當時宮中所藏明早期瓷燭台多為成對器物，據內務府造辦處《乾隆八年（1743年）各作承做活計清檔•木作》條載：“十一月初五日，司庫白世秀來説，太監胡世桀來交，……宣窯青花燭台四對……，傳旨，將燭台按信子（應為加裝燭台上的蠟扦），其余俱各配座架，欽此。於本月初九日，七品首領薩木哈將安得信子、配得座，……宣窯青花燭台四對，持進交太監胡世桀呈進，訖。”[iii]

燭台是我國古代陶瓷產品中的傳統造型之一，遠在三國兩晉

圖4 北京故宮博物院藏

圖5 北京故宮博物院藏

圖6 景德鎮珠山出土

時期就已出現，如青瓷羊形燭台、人騎獸燭台等。明清時期，瓷燭台亦很流行，如故宮藏明正德款青花阿拉伯文燭台（圖4）和乾隆款綠地粉彩花卉紋燭台（圖5）等，這類燭台上部多呈或淺或深的碗狀，有的還裝有蠟扦。而永樂、宣德時期（1426～1435年）的八方燭台造型則源自模仿西亞伊斯蘭地區的銅燭台而成，其形制與我國傳統燭台迥然不同。從現有資料看，這種八方燭台僅見於明代永樂或宣德時期制品，由於永宣時期的御窯瓷器無論在燒造品種、器物造型、裝飾風格、紋飾題材等方面都可稱一脈相承，故這類無款八方燭台過去也常被視為宣德時期制品，但與1988年景德鎮珠山明代御器廠遺址出土宣德款青花折枝花卉紋八方燭台iv（圖6）相比，雖然器物造型基本一致，但細節上有所不同，如故宮藏傳世八方燭台足牆部分較厚，而出土宣德器則較薄。此外，宣德產品的制作工藝顯得更加成熟，造型規整，燭插部分無歪斜，台座外底內壁施釉也很勻淨。十一層青花紋飾在紋樣、布局等方面與故宮藏傳世器更是多有不同，青花發色顯得淺淡，青料暈散感弱，紋飾繪畫清晰。台座上沿外壁處還有青花橫書“大明宣德年制”六字楷書款。

總之，故宮藏3件傳世青花八方燭台以及邦瀚斯這對燭台在造型、胎釉、紋飾、青花發色等方面都有許多相同之處，應為同一時期制品，五者與考古出土宣德款青花折枝花卉紋八方燭台相比，在產品特征上有所不同。故宮博物院藏3件青花折枝花卉紋八方燭台與邦瀚斯這對燭台當為永樂時期制品。

注釋：

i.“清宮舊藏”文物是指故宮博物院建院之際點查接收的紫禁城皇宮內以及後來陸續歸入故宮博物院收藏的清代其他幾處皇家宮苑，如頤和園、承德避暑山莊和盛京皇宮（今瀋陽故宮）等處的清宮原藏文物。

ii. “留”即“留平”號，是故宮博物院“清宮舊藏”類藏品的原始文物號之一，“留平”是指抗戰時期留在北平（北京）未隨故宮文物南遷的文物，這些文物均為原“古物陳列所”保存的承德避暑山莊或盛京皇宮（今瀋陽故宮）內的清宮原藏文物，1946年後古物陳列所併入故宮博物院。例如此對燭台分別為留6324號和留6325號。

iii. 中國第一歷史檔案館，香港中文大學文物館：《清宮內務府造辦處檔案總匯》卷11，頁416。人民出版社，2005年11月版。

iv. 故宮博物院、景德鎮市陶瓷考古研究所編《明代宣德御窯瓷器· 景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，圖版84，頁196，故宮出版社，2015年5月。

123

AN EXCEPTIONALLY RARE AND IMPORTANT PAIR OF BLUE AND WHITE OCTAGONAL CANDLESTICKS

Yongle

Each with a truncated octagonal faceted base divided into eight waisted vertical panels, each panel decorated with an undulating leafy stem sprouting two blossoms, the corners of the panels with ***ruyi***-head blue-ground spandrels, in pairs forming cloud collars divided by narrow borders between the panels, the slightly depressed drip-pan decorated with a band of lotus lappets enclosing swirling waves, the upright cylindrical neck with leafy chrysanthemum scroll sprouting full-blown flowers below a band of diaper pattern, all below an octagonal socket encircled with a band of overlapping leaves, key-fret scrolls and lappets, all in a deep tone of cobalt-blue with 'heaped and piled' areas oxidised to an inky colour beneath a blueish-hue transparent glaze, box. *Each 29cm (11 3/8in) high, 8.5cm (3 3/8in) mouth diam., 24cm (9 1/2in) base diam.* (4).

HKD15,000,000 - 25,000,000
US$1,900,000 - 3,200,000

明永樂 青花纏枝花卉八方燭臺一對

Provenance:

Richard J. Livingston (1910-1988) and Jane (née Steinfeld) Livingston (1912-1993), Oak Park, Illinois, acquired by the 1930's
Ann Florence Thomas (née Livingston), daughter of the above, circa 1961
An American private collection, purchased directly from Ann Florence Thomas in 1981

The result of Oxford Authentication Ltd. thermoluminescence test no.P120g82 dated 10 December 2020, is consistent with the dating of this lot (one of a pair)

來源：

美國伊利諾斯州奧客帕克理查德· 利文斯頓（1910-1988）及簡· 利文斯頓（婚前姓斯坦菲爾德，1912-1993）舊藏，購於1930年代
利文斯頓之女安· 弗洛倫斯· 利文斯頓（婚後姓托馬斯），約1961年繼承
美國私人收藏，1981年購於安· 弗洛倫斯· 利文斯頓

牛津鑒定公司熱釋光檢測結果（2020年12月10日，編號P120g82）顯示年代與本拍品年代一致（一對之一）。

The Metropolitan Museum of Art
紐約大都會博物館

Excavated in Jingdezhen, 1983
1983年景德鎮珠山遺址出土

Image courtesy of the Guangdong Museum
廣東省博物館藏

Imposing blue and white candlesticks such as the present lot, are exceedingly rare and it is exceptional to find a surviving pair. The present pair, hitherto unpublished, has been kept in the same family since the 1930s until it was acquired by the present owner in 1981. They belong to a select group of blue and white made during the early Ming dynasty in the Yongle period.

The present lot appears to be the only pair to remain in private hands. Seven other similar examples in public institutions, which are dated to the Yongle period have been published, as follows:

Three candlesticks are in the Palace Museum, Beijing, two illustrated by Geng Baochang, *Gugong bowuyuan cang mingchu qinghua ci* (Ming Dynasty Blue and White Wares in the Palace Museum), vol.1, Beijing, 2003, nos.30 and 31. The third one, 27.8 high, is illustrated by the Palace Museum and Jingdezhen Ceramics Archaeology Institute in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, p.111.

One candlestick is in the Guangdong Museum, illustrated in *Guangdong sheng bowuguan cangci xuan* (Selected Porcelain Collections from the Guangdong Museum), Beijing, 1992, pl.10.

Two candlesticks are in the Shanghai Museum, one of which is illustrated by C.Clunas and J.Harrison-Hall, *eds., Ming: 50 Years that Changed China*, London, 2014, p.94, fig.79.

One candlestick is in the Idemitsu Museum of Arts, Osaka, illustrated in *Sometsuke: The Flowering World of Blue and White Ceramics,* Osaka, 2019, pl.1 and cover.

A plain white-glazed candlestick, Yongle, of the same shape as the present candlesticks has been excavated at the Imperial kiln-site at Jingdezhen; see the Palace Museum and Jingdezhen Ceramics Archaeology Institute, ***ibid***, Beijing, 2015, pl.113. Surviving candlesticks of this type mostly date to the Xuande period but the earlier Yongle examples are particularly rare.

The distinctive style of the candlesticks was inspired by early Islamic metalwork of the 13th/14th century, but the charming octagonal form is an invention of the Chinese potter.

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 38.5cm

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 42.5cm

Image courtesy of the Palace Museum, Beijing
北京故宮博物院藏，H 27.8cm

See an unusual nine-sided brass candlestick, first half of the 14th century, in the Metropolitan Museum of Art, illustrated by C.Clunas and J.Harrison-Hall, *eds., ibid*, London, 2014, p.94, fig.79; and another gold and silver-inlaid brass candlestick, probably Mosul, circa 1275, which was sold at Sotheby's London, 27 October 2021, lot 170.

The trade and diplomatic contacts with courts across Eurasia might have stimulated a desire, especially for the Yongle and Xuande emperors, to include new 'foreign' shapes and designs using traditional Chinese materials including the remarkable octagonal candlesticks as the present lot. Distinctive porcelains in the form of Egyptian, Syrian, and Central Asian metalwork and glass, which were commissioned by the two emperors were made in the Imperial kilns. There is no sign of reproduction of candlesticks with the same form and design after that, even during the revival of the early Ming dynasty prototypes during the early to mid Qing dynasty, highlighting the technical difficulties in recreating such masterpieces.

The octagonal candlestick is one of the most remarkable shapes found in the repertoire of early 15th century blue and white, and they continued to be made in during the Xuande period. See a Xuande mark and period blue and white candlestick excavated from the Imperial kiln-site at Jingdezhen, illustrated by the Palace Museum and Jingdezhen Ceramics Archaeology Institute in *Imperial Porcelains from the Reign of Xuande in the Ming Dynasty: A Comparison of Porcelains from the Imperial Kiln Site at Jingdezhen and the Imperial Collection of the Palace Museum,* Beijing, 2015, pl.84. A further blue and white candlestick dated to the Xuande period, was sold at China Guardian, Beijing, 22 May 2011, lot 3546.

There are several differences in the painted designs between the Yongle and Xuande examples. The most obvious differences are the replacement of the overlapping leaves below the rim by *ruyi* heads, and of the diaper pattern on the neck by a smaller band of scrolling lotus. The additional zigzag patterns on the vertical edges are also absent from the Yongle examples. Such differences can also be observed in comparison of Yongle and Xuande blue and white wares of other forms, such as moonflasks and tankards.

Image courtesy of the Shanghai Museum
上海博物館藏

Image courtesy of the Shanghai Museum
上海博物館藏

Image courtesy of the Idemitsu Museum of Arts, Tokyo
日本出光美術館藏

Image courtesy of the Guangdong Museum
廣東省博物館藏

燭臺八方形，分為上、中、下三層，上層為燭插，中層為支柱，下層為台座，平底中空，燭插和台座均為束腰八方形，連柱圓柱形，形如酒盅倒扣。通體青花紋飾，柱插由上至下分別繪蕉葉紋、回紋、蓮瓣紋。連柱飾錦紋及纏枝蓮花紋一周。台座面飾環海水紋以及蓮瓣紋一周，外壁八面繪八組各式纏枝花卉紋。足內飾白釉，白釉范青。底心無釉。

此青花八方燭臺為明永樂官窯之驚絕珍品，是目前所知在私人收藏中唯一一對完整的傳世品。查閱公立或私立機構收藏，目前所見有以下數例：其中三例收藏於北京故宮博物院，著錄於耿寶昌編，《故宮博物院藏明初青花瓷：上冊》，北京，2003年，編號30及31；第三例較小，高27.8公分，見故宮博物院及景德鎮陶瓷考古研究所，《明代洪武永樂御窯瓷器》，北京2015年，編號111。第四例收藏於廣東省博物館，著錄於《廣東省博物館藏瓷選》，北京，1992年，圖110；第五例收藏於日本出光美術館，著錄於《染付 世界に花咲く青のうつわ》，大阪，2019年，頁1及封面。景德鎮珠山遺址出土過相同器形的永樂甜白八方燭台，但尚未見有類似的永樂青花八方燭台出土，見《明代洪武永樂御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版113。

此燭臺獨特的樣式源於伊斯蘭十三至十四世紀早期伊爾汗國供皇室貴胄所使用的金屬器皿，如美國大都會博物館藏一件十四世紀前半葉的銅錯金銀九方燭臺，見柯律格及Jessica Harrison-Hall編，《明：盛世皇朝50年》，倫敦，2015年，頁94，圖79，以及另一件蘇富比倫敦曾售出的約1275年摩蘇爾地區造銅錯銀九方燭臺，2021年10月27日，拍品編號170。明代早期御窯中，除八方燭臺之外，還出現許多仿伊斯蘭金屬器造型的瓷器。景德鎮御器廠當時可能為了適應永樂、宣德皇帝好慕國外新異的愛好而做出了創新。宣德以後，明政府實行閉關鎖國，直到清代早期才因帝王追求慕古之風而再出現仿伊斯蘭器形的官窯瓷器，但八方燭台則不見複燒，可見其燒造難度及珍貴。

Left Private Collection, Right The Metropolitan Museum of Art, New York
圖左 私人收藏, 圖左 私人收藏

Top and bottom British Museum
上圖及下圖 大英博物館

八方燭臺是明早期御窯青花瓷器中的一類重器，始見於永樂時期，宣德時期亦有少量燒製，景德鎮珠山御窯遺址出土青花八方燭臺在折肩處帶有明確的「大明宣德年製」紀年款，但其造型加強了對折角細節的處理，為邊飾增加了空間，見《明代宣德御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版84。傳世品中目前尚未見明確宣德年款的八方燭臺。上海博物館藏有兩件青花八方燭臺，其造型和紋飾更接近北京故宮博物院及日本出光美術館

藏永樂八方燭臺，唯館方定時代為宣德，見《上海博物館藏品研究大系：明代官窯瓷器》，上海，2007年，圖版3-24及3-25，在2015年大英博物館《明：盛世皇朝50年》展覽中已經改定為明永樂，見前引《明：盛世皇朝50年》，頁94，圖79左。

中國嘉德曾售出一例明宣德青花折枝花卉八方燭臺，其紋飾及器型更接近景德鎮珠山御窯遺址出土的明宣德青花八方燭臺，2011年5月22日，拍品編號3456。

與宣德時期的青花八方燭臺相比，永樂時期的作品在紋飾上有諸多不同。其中最明顯的不同點在燭插口沿外側的紋飾，永樂時期為蕉葉紋，而宣德時期以如意雲頭紋取而代之。其次，永樂時期燭臺頸部的方格錦地紋在宣德時期被纏枝蓮紋取代、台座的蓮瓣紋被纏枝花卉紋取代。另外，永樂時期作品的台座肩部及底部的斜壁上也不見裝飾，而宣德時期則出現鋸齒形幾何紋。同類的變化，也出現在其他永宣時期同器型的器物上如抱月瓶和花澆等。

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

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ASIAN ART
27 April
Sydney

ASIAN ART
9 May
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FINE CHINESE ART
12 May
New Bond Street, London

FINE JAPANESE ART
12 May
New Bond Street, London

SOUTHEAST ASIAN MODERN & CONTEMPORARY ART
28 May
Hong Kong

MORE THAN A GAME: GAMES IN CHINESE ART, INCLUDING THE BRIAN HARKINS COLLECTION OF BRONZE 'ARROW' VASES
29 May
Hong Kong

FINE CHINESE CERAMICS AND WORKS OF ART
29 May
Hong Kong

FINE CHINESE PAINTINGS
2 June
Hong Kong

JAPANESE PRINTS ONLINE
7 - 16 June
New York

INDIA IN ART
7 June
New Bond Street, London

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10 – 21 June
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13 - 23 June
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14 June
Paris

CHINESE WORKS OF ART
21 June
Los Angeles

ASIAN DECORATIVE WORKS OF ART
22 June
Los Angeles

HIMALAYAN ART ONLINE
1 – 9 August
Hong Kong

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ASIAN ART
23 August
Sydney

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26 October
New York

ASIAN ART
31 October
London, Knightsbridge

FINE CHINESE ART
3 November
New Bond Street, London

FINE JAPANESE ART
3 November
New Bond Street, London

CHINESE ART ONLINE
7 - 15 November
New York

FINE CHINESE CERAMICS AND WORKS OF ART
29 November
Hong Kong

FINE CHINESE PAINTINGS
30 November
Hong Kong

IMAGES OF DEVOTION
1 December
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THE TRIAY COLLECTION OF HIMALAYAN ART (PART I)
6 December
Paris

THE TRIAY COLLECTION OF HIMALAYAN ART (PART II) ONLINE
27 November - 7 December
Paris

ASIAN ART
7 December
Sydney

CHINESE WORKS OF ART
15 December
Los Angeles

ASIAN DECORATIVE WORKS OF ART
16 December
Los Angeles

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Ming Dynasty
HK$100,000 - 150,000 *

A BRONZE 'TAOTIE-MASKS' 'ARROW' VASE, TOUHU
12th - 13th century
HK$80,000 - 120,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you".

Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyer*s who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*'s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the Sale**,** which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the Catelogue to any defect, damage or restoration of the Lot. Please see paragraph 15. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the *Seller)* about the *Lot* only and is not part of the Contractual Description in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimate*s are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

*Estimate*s are in the currency of the Sale.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any Contract for *Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot.*

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer*'s *Agreement*.

Alterations

Descriptions and *Estimate*s may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot,* to combine two or more *Lots,* to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer*'s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee and Telephone Bidding Form before the Sale. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*'s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next Lot is offered for *Sale*. The decision of the *Auctioneer* is considered final and conclusive.

At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the *Sale* at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserve*s and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*'s bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to Bonhams under any *contract* resulting from the acceptance of a *bid*.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer*'s *Premium* and associated charges. If we approve the identity of your

client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.
At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:
27.5% of the *Hammer Price* on the first HK$200,000; plus
26% of the *Hammer Price* from HK$200,001
and up to HK$7,500,000; plus
20% of the *Hammer Price* from HK$7,500,001
and up to HK$50,000,000; plus
14.5% of the *Hammer Price* above HK$50,000,000

8. TAX

The *Hammer Price* and the Buyer's Premium payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).
The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.
The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.
Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale,* neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot,* or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.
Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports,* we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky
When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky
Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky
Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;

- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.
Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.
It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:
Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm
It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items, see clause 13.
○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
Φ These lots contain ivory and cannot be imported into the USA or any country within the EU.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.
We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.
We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
UNDER THIS *CONTRACT*, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRITION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.
1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:
2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the *Lot*
2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) Bonhams' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the Lot is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams*' possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
7.3 You will collect and remove the *Lot* at your own expense from *Bonhams*' custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams*' instructions or requirements.
7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
8.1.1 to terminate immediately the *Contract* for *Sale* of the *Lot* for your breach of contract;
8.1.2 to re-sell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
8.1.3 to retain possession of the *Lot*;
8.1.4 to remove and store the *Lot* at your expense;
8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
8.1.8 to retain possession of any other property sold to you by the

Seller at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller,* whether implied by the *Sale* of *Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale.*

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot,* or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly)any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding* Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION

11.1 **Law**

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place

11.2 **Language**

The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract* for *Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a guarantee in the terms set out in paragraph 9.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the *Lot* as principal) made as agent on behalf of the *Seller.*

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 The *Purchase Price* for the *Lot*;

3.1.2 A *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 If the Lot is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice* to *Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and Tax and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a stamped, paid invoice, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*.Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of HK$50 plus Tax per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer*'s *Premium, Tax* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 In any circumstances where we are liable to you in respect of a *Lot,* or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any *loss* or *damage* alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.
You may wish to protect yourself against loss by obtaining insurance.

10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong) , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

11.1 You may not assign either the benefit or burden of this agreement.

11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

11.8 In this agreement "including" means "including, without limitation".

11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

11.10 Reference to a numbered paragraph is to a paragraph of this agreement.

11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

12.1 **Law**

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

12.2 Language

The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client. services@ bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"**Tax**" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 **Implied undertaking as to title etc.**

(1) In every contract of sale, other than one to which subsection (2) applies, there is-

(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and

(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-

(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and

(b) an implied warranty that neither-

(i) the seller; nor

(ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor

(iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告
本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。
本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。
重要事項: 有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及/ 或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。
1. 本公司的角色
作為拍賣品的拍賣人，邦瀚斯 純粹代賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。
賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。
邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及/ 或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。
2. 拍賣品
在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。
圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。
拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。
敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及/ 或經過修理，閣下不應假設拍賣品狀況良好。
電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。
若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。
任何人士損毀拍賣品須承擔所導致的損失。
3. 拍賣品的說明及成交價估計
拍賣品的合約說明
圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。
成交價估計
在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。
成交價估計採用拍賣會所用的貨幣單位。
狀況報告
就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。
賣家對閣下的責任
就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。
邦瀚斯 對閣下的責任
如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。
邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他的責任。
閣下不應假定已經進行該等查驗、調查或測試。
就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。
邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。
修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。
拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。
4. 拍賣會的規則
本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。
本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。
本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。
拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。
倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。
倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。
任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。
所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。
拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。
本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。
在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。
5. 競投
參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。
即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。
親自出席競投
閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。
若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。
拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。
電話競投
若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。
以郵遞或傳真方式競投
缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及/ 或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。
網上競投
有關如何在網上競投的詳情，請瀏覽本公司網站 http://www.bonhams.com。
透過代理人競投
本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。
在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已

認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及／ 或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及／ 或於圖錄加入插頁，及／ 或於拍賣會場地以通告，及／ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首200,000港元的27.5%
成交價200,001港元以上至7,500,000港元的26%
成交價7,500,001港元以上至 50,000,000港元的20%
成交價50,000,000港元以上的14.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited)。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票／ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金： 如所購得的拍賣品總值不超過HK$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK$80,000，HK$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡 (易辦事)：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡： 以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK$200,000。如所購得的拍賣品總值超過HK$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口／ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及／ 或進口許可證的責任。
各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。
倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。
請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及／ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。
在任何情況下，倘若本公司及／ 或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及／ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。
上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由辜青斯基製造

當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由辜青斯基署名

邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由辜青斯基裝嵌

邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室／ 工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及／ 或註上日期及／ 或題詞」：我們認為署名及／ 或日期及／ 或題詞出自該藝術家的手

筆；

「載有……的署名及／或日期及／或題詞」：我們認為簽署及／或日期及／或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過20年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於4厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15年以下－瓶頸內或少於4厘米

15-30年－瓶肩頂部 (ts) 或最多5厘米

30年或以上－瓶肩高處 (hs) 或最多6厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

Y 出口這些物件將受瀕危野生動植物種國際貿易公約規限，請參閱第13條。

○ 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Φ 此類拍品因包含象牙，恕無法進口美國及歐盟國家。

22. 語言

本競投人通告以中英文刊載。如就詮譯本競投人通告有任何爭議，以英文條款為本。

保障資料－閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及／或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。

2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任可說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或戊交價估計一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

5 風險、產權及所有權

5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。

5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及／或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及／或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。

8 未有支付拍賣品的款項

8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：

8.1.1 因閣下違反合約而即時終止銷售合約；

8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；

8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論

是否連同汽車），以取得拍賣品或其任何部份的管有權；

8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；

8.1.9 保留由賣家及／或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及

8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。

8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。

8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。

9 賣家的責任

9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。

9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。

9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。

9.4 就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5 在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

9.6 上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

10 一般事項

10.1 閣下不得轉讓銷售合約的利益或須承擔的責任。

10.2 倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。

10.3 倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。

10.4 銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。

10.5 倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。

10.6 銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

10.7 銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。

10.8 銷售合約內「包括」一詞指「包括，但不限於」。

10.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

10.10 凡提述第某段，即指銷售合約內該編號的段落。

10.11 除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。

10.12 銷售合約凡賦予賣家豁免、及／或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。

11 規管法律

11.1 法律
本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。

11.2. 語言
本銷售合約以中英文刊載。如就詮譯本銷售合約有任何爭議，以英文條款為本。

附錄二

買家協議

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

1 合約

1.1 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。

1.2 拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。

1.3 於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。

1.4 本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。

1.5 本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任:

1.5.1 本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；

1.5.2 在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；

1.5.3 本公司會按照第9段所載條款提供擔保。

1.6 不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。

2 履行銷售合約

閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。

3 付款

3.1 除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付:

3.1.1 拍賣品的買價；

3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及

3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。

3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。

3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。

3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。

3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及／或產生的利息，利益歸本公司，直至將款項付予賣家時止。

3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。

3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。

4 領取拍賣品

4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。

4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。

4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。

4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。

4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代

理按照儲存合約的條款持有。

4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。

4.7 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

4.8 倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。

5 拍賣品儲存

本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。

6 對拍賣品的責任

6.1 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。

6.2 閣下應於拍賣會後盡快為拍賣品投買保險。

7 未能付款或提取拍賣品及部份付款

7.1 倘若應付予本公司的所有款項未有於其到期支付時全數支付，及／或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下:

7.1.1 因閣下違反合約而即時終止本協議；

7.1.2 保留拍賣品的管有權；

7.1.3 遷移及／或儲存拍賣品，費用由閣下承擔；

7.1.4 就閣下所欠的任何款項（包括買價）及／或違約的損害賠償，向閣下採取法律程序；

7.1.5 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；

7.1.6 取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；

7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；

7.1.8 保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；

7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；

7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；

7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。

7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。

7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。

7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及／或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。

8 其他人士就拍賣品的申索

8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可:

8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或

8.1.2 向閣下以外的其他人士交付拍賣品；及／或

8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及／或

8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及／或抵押品。

8.2 第8.1段所述的酌情權:

8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及

8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。

9 贋品

9.1 本公司根據本第9段的條款就任何贋品承擔個人責任。

9.2 第9段僅於以下情況適用:

9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及

9.2.2 閣下於知悉拍賣品為或可能為贋品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為贋品；及

9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為贋品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。

9.3 於下述情況下，第9段不適用於贋品:

9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或

9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為贋品，或採用的確定方法在所有情況下本公司若採用則屬不合理。

9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非贋品而必需進行的程序及測試。

9.5 倘本公司信納拍賣品為贋品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。

9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。

9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。

9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。

10 本公司的責任

10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。

10.2 當拍賣品由閣下承擔風險時及／或當拍賣品已成為閣下的財產並由本公司保管及／或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責:

10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或

10.2.2 大氣壓力改變；

本公司亦不就以下負責:

10.2.3 弦樂器的損壞；或

10.2.4 金箔畫架、石膏畫架或畫架玻璃的的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。

10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。

10.4 在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效

性。

11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提述第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及/ 或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 **法律**

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮譯本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「拍賣人」主持拍賣會的邦瀚斯代表。

「競投人」已填妥競投表格的人士。

「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。

「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

「業務」包括任何行業、業務及專業。

「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「買家費用」以成交價按競投人通告訂明的費率計算的款項。

「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「狀況報告」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。

「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「成交價估計」本公司對成交價可能範圍的意見的陳述。

「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。

「膺品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該膺品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及/ 或對其進行修復及/ 或修改（包括重畫或覆畫）而成為膺品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「保証」在任何膺品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及/ 或專門書藉拍賣會當中，根據買家協議內定立，由郵票或書藉組成的拍賣品。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「香港」中華人民共和國香港特別行政區。

「遺失或損壞保證」指業務規則第8.2.1段所述的保證。

「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。

「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。

「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。

「買價」成交價與成交價的稅項相加的總數。

「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵票。

「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「儲存承辦商」於圖錄指明的公司。

「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及/ 或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「網站」網址為www.bonhams.com的邦瀚斯網站。

「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「藝術家轉售權」： 按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「受託保管人」： 貨品所交託的人士。

「彌償保證」： 為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「互爭權利訴訟」： 由法院裁定拍賣品擁有權誰屬的訴訟。

「投得」： 拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「留置權」： 管有拍賣品的人士保留其管有權的權利。

「風險」： 拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「所有權」： 拍賣品擁有權的法律及衡平法上的權利。

「侵權法」： 對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有—

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有—

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

登記及競投表格

邦瀚斯
（出席者 / 書面競投 / 網上 / 電話競投）請選擇競投方法

號牌（僅供本公司填寫）

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資訊給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我们的資訊，請選擇：
電郵 ☐ 郵寄 ☐

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，
我同意將本人聯繫資料交予運輸公司。 ☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題: Fine Chinese Ceramics and Works of Art	拍賣會日期: 29 May 2022
拍賣會編號: 27677	拍賣會場地: 香港

如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。

一般競投價遞增幅度（港元）：

$10,000 - 20,000.....按 1,000s
$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s
$50,000 - 100,000.....按 5,000s
$100,000 - 200,000.....按 10,000s
$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
$500,000 - 1,000,000.....按 50,000s
$1,000,000 - 2,000,000.....按 100,000s
$2,000,000以上.....由拍賣官酌情決定

拍賣官可隨時酌情決定把任何競投價拆細。

客戶編號	稱銜
名	姓
公司名稱(如適用的話將作為發票收票人)	
地址	
城市	縣 / 郡
郵編	國家
流動電話	日間電話
夜間電話	
競投電話號碼（包括電話國家區號）	
電郵（大楷）	
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。	
本人登記為私人客戶 ☐	本人登記為交易客戶 ☐
請注意所有電話對話將被錄音	以往曾於本公司登記 ☐

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價（不包括買家費用）	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。

簽字:	日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話：+852 2918 4321，info.hk@bonhams.com
香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited.公司編號1426522

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? ☐ or post ☐

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

Sale title:	Fine Chinese Ceramics and Works of Art	**Sale date:**	29 May 2022
Sale no.	27677	**Sale venue:**	Hong Kong

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK$:

$10,000 - 20,000.....by 1,000s
$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s
$50,000 - 100,000.....by 5,000s
$100,000 - 200,000.....by 10,000s
$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s
$500,000 - 1,000,000.....by 50,000s
$1,000,000 - 2,000,000.....by 100,000s
above $2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer ☐	I am registering to bid as a trade buyer ☐
Please note that all telephone calls are recorded.	Please tick if you have registered with us before ☐

Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK$ (excluding premium)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams **only** if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321, info.hk@bonhams.com
Bonhams (Hong Kong) Limited. Suite 2001, One Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

Bonhams
Suite 2001, One Pacific Place
88 Queensway
Hong Kong

+852 2918 4321
bonhams.com

AUCTIONEERS SINCE 1793